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WILLIAM RAMSAY, M.A., TRIN. COL. CAMB.,

PROFESSOR OF HUMANITY IN THE UNIVERSITY OF GLASGOW.

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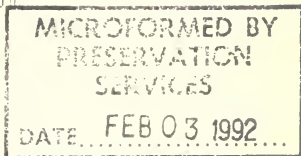
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A  
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Fifth Edition



LONDON:  
CHARLES GRIFFIN AND COMPANY,  
STATIONERS' HALL COURT.

PRINTED BY  
ELL AND BAIN, 41 MITCHELL STREET, GLASGOW.

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## PREFACE TO THE FIRST EDITION.

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It has been my object, in drawing up the following Treatise, to furnish my students, and others, with a useful manual, in a department of classical literature to which sufficient attention is not paid in many of the country schools of Scotland.

In the first part of the work, I have endeavoured to state, with precision, the various rules which can be laid down for determining the quantity of Latin words; and in illustrating this part of my subject, I have proceeded upon a principle, the truth of which must be generally acknowledged, although, in so far as I am aware, it has never been acted upon in books devoted to this topic. Nothing is more certain, than that in every language, the pronunciation of many words is different at different epochs, and consequently, their quantity must be liable to change. We know that this took place in Greek; we know that this has taken place in English; and we shall easily be satisfied upon investigation, that the same was the case in Latin also. Yet in the greater number of books upon Latin Prosody, we find no distinction made between the writers quoted as authorities, whatever may have been their age, the purity of their style, or the comparative value of the MSS. upon which the received texts are founded. Ennius and Lucilius, Lucretius and Catullus, Tibullus and Horace, Statius and Martial, Claudian and Ausonius, are all thrown together at random, while no clue is afforded to the young scholar, by the aid of which he may thread his way through the labyrinth, and judge correctly of the value of their respective testimonies. Hence the multitude of *doubtful quantities* with which his memory is burdened, many of them called doubtful, when the contending witnesses are Virgil and Martianus Capella, or Ovid and Sidonius Apollinaris. In every case I have taken as the rule, the practice of those poets who flourished during the golden age of Roman literature. I have not omitted to notice the variations from this standard, which are to be found in authors who wrote while the language still maintained some degree of purity; but I have never called the quantity of a syllable doubtful, when the practice of Virgil and his contemporaries is uniform; and I have thought it quite unnecessary to encumber my pages with more than a few passing allusions to the trashy verses poured forth by the

mistaken zeal of the early Christians, which abound with the grossest solecisms, and are no more entitled to respect in matters of prosody, than the exercises of a blundering schoolboy in modern times.

But in addition to these, there are some poems, classical in the strictest sense, whose evidence cannot be received at all, or must, at least, be viewed with suspicion.

1. We can attach no importance, in controverted points, to those early bards of whom nothing has descended to us except short and mutilated fragments, such as Ennius, Nævius, Lucilius, and the like. It is well known that these scraps are all collected at second-hand, from the old grammarians and others, who cited them for the purpose of proving or illustrating particular points, which seldom have any reference to quantity. The quotations, it would appear, were frequently made from memory, and therefore subject to every kind of change and corruption in the first instance, in addition to the subsequent mutilations which they suffered in transcription, arising from the strange and uncouth dialect in which many of them were expressed.

2. The comic dramatists, Plautus and Terence, must also be excluded, and this for the best possible reason: we are still ignorant of the laws by which their verse is regulated, if indeed they did think it necessary to confine themselves within the limits of any well defined rules. Notwithstanding the labours of such men as Erasmus, Scaliger, Faber, Hare, Bentley, Hermann, and a host of others, the Latin comic metres are involved in the deepest obscurity, and the original text has, in numerous passages, been mercilessly mangled by the vain efforts of ingenious men, to force it into accordance with their systems. It is more than probable, that much time and talent have been wasted in seeking something which never can be found; such at least is the conclusion at which we must arrive, if we adopt the opinion of Cicero, who was surely better qualified than we can be, to decide such a question. “At comicorum senarii propter similitudinem sermonis sic sæpe sunt abiecti, ut nonnunquam vix in eis numerus et versus intelligi possit; quo est ad inveniendum difficilior in oratione numerus, quam in versibus.”—*Cicero Orat.* LV., § 184.

We may remark, in addition, that the individuals comprehended in the above classes, flourished at a period when the Roman tongue was still in the process of formation, before the delicacies of its structure and pronunciation were fully established and recognized.

3. We can put no faith in those compositions which are known as the Tragedies of Seneca. Granting that they are really ancient, and this has been doubted by many able scholars, no one can tell who the Seneca was whose name they bear, or when he lived. It is certain that they are not all the work of the same person; it is

not easy to determine how many different hands have been employed in making up the collection; and it is impossible to fix the different periods at which they may have been severally produced.

It will be useful to the student to give a catalogue of the Latin Poets, with the date of the birth and death of each, where these particulars can be ascertained, and a statement of their relative value as metrical authorities.

	Born.	Flourished.	Died.
LIVIVS ANDRONICVS,	. B.C. —	240	220
NAEVIUS, . . .	—	235	201
ENNIUS, . . .	239	—	169
PLAUTUS, . . .	227	—	184
CAECILIUS, . . .	—	179	168
AFRANIUS, . . .	—	159	—
PACUVIUS, . . .	219	154	130 (?)
TERENTIUS, . . .	195	—	159
ACCIVS, . . .	170	139 alive	103
LUCILIUS, . . .	148	121	103
LUCRETIVS, . . .	95	—	52
CATVLLVS, . . .	87	—	57 (?)
VIRGILIUS, . . .	70	—	19
HORATIUS, . . .	65	—	8
TIBVLLVS, . . .	59 (?)	—	18
PROPERTIVS, . . .	51 (?)	—	15
OVIDIIVS, . . .	43	—	A.C. 17

{ *Cornelius Gallus,*  
*Pedo Albinovanus,*  
*Publius Syrus,*  
*Marcus Manilius,*  
*Gratius Faliscus,*  
*Aulus Sabinus,*  
*Caesar Germanicus.*

PHÆDRVS, . . .	A.C. —	43	—
SILIIVS ITALICVS, . . .	25	—	100
PERSIVS, . . .	34	—	63
LVCANVS, . . .	38	—	65
JVVENALIS, . . .	38	—	119
MARTIALIS, . . .	40	—	101
PETRONIVS ARBITER, . . .	—	61	—
VALERIIVS FLACCVS, . . .	—	69	89
STATIVS, . . .	61	—	96
SVLPITIA, . . .	—	88	—

	Born.	Flourished.	Died.
<i>Arvenus</i> , . . . .	—	160 (374)	—
<i>Dionysius Cato</i> , . . . .	—	160	—
<i>Serenus Sammonicus</i> , . . . .	—	—	212
<i>Commodianus</i> , . . . .	—	265	—
<i>Nemesianus</i> , . . . .	—	284	—
<i>Calpurnius</i> , . . . .	—	284	—
<i>Porphyrius</i> , . . . .	—	326	—
<i>Juvenus</i> , . . . .	—	337	—
AUSONIUS, . . . .	309	—	394
<i>Falconia</i> , . . . .	—	394	—
<i>Prudentius</i> , . . . .	348	—	4...
CLAUDIANUS, . . . .	365 (?)	400	—
<i>Numatianus</i> , . . . .	—	416	—
<i>Paulinus</i> , . . . .	353	—	431
<i>Prosper Aquitanus</i> , . . . .	—	—	463
<i>Sedulius</i> , . . . .	—	450	—
<i>Mamertus</i> , . . . .	—	—	474
<i>Sidonius Apollinaris</i> , . . . .	428	—	484
<i>Dracontius</i> , . . . .	—	456	—
<i>Martianus Capella</i> , . . . .	—	474	—
<i>Avitus</i> , . . . .	—	490	—
<i>Boëthius</i> , . . . .	—	—	524
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In the above list, those who precede Lucretius must be thrown out of consideration altogether, for the reasons already explained. Lucretius himself, although inferior in genius to none of his successors, scarcely occupies the first rank in the estimation of the Prosodian. For it must be borne in mind that the author of the *De Rerum Natura* thought fit, like our own Spenser, to adopt a style much more antiquated than that in actual use among his contemporaries; and his poem may be said to exhibit the language in its transition state, at a period when much of the ancient roughness was removed; but when it had not yet received the last brilliant polish. Virgil, Horace, Tibullus, Propertius, and Ovid, are our great standards, yet even among these, slight differences may be perceived. The two former never admit the double *i* in the genitive of nouns of the second declension in *ium* and *ius*, which is common in Ovid, and the shortening of final *o* in verbs, which was afterwards extended to nouns and adverbs, first begins to appear in the immediate successors of Virgil. Of the above, Propertius is the least valuable, on account of the small number and imperfections of the MSS., which have, in many passages, baffled the acuteness of the most practised editors. Of Catullus, also, there are very few trustworthy MSS., and hence his text is in several passages either certainly corrupt, or, at best, doubtful.



Next follows a group of seven, all of little moment. The pieces attributed to Cornelius Gallus, and Pedo Albinovanus, are by most persons deemed spurious; those epistles which bear the name of Aulus Sabinus, and the fragments of paraphrases of Aratus, said to be by Germanicus, are, at best, doubtful: of Publius Syrus nothing remains but some detached apothegms; and as to the lines on hunting by Gratius Faliscus, we are altogether in the dark. The *Consolatio ad Liviam*, and the *Dirae in Ibin*, which are printed along with the works of Ovid, probably belong to this period, but the authors are unknown. Critics have not yet decided on the pretensions of the astronomical treatise of Manilius, if that be his name. Vossius, in one work, confidently asserts, that he flourished under the Emperor Theodosius: while, in another, published afterwards, he ranks him among the contemporaries of Virgil. This is the opinion of Bentley also; but even if we admit the justness of his decision, which seems to be based on very feeble probabilities, the text is so full of corruptions and interpolations, that we can have little confidence in any conclusions founded upon it. The same remark may be applied to Phaedrus; the fables are now generally received as authentic, but the text is derived from one or two indifferent MSS., and is, consequently, in many places confused and unsatisfactory. With regard to those who come after, up to the end of the first century, we give it as a rule, that their authority may be admitted in points where we can obtain no information from purer sources, but must never be placed in competition with that of the great masters who went before. All the successors of Statius must be considered useless for our present purpose; if we make any exception, it will be in favour of Calpurnius, Ausonius, and Claudian, the latter of whom is not more remarkable for the purity of his diction, than for the glittering affectation of his tawdry style.

In the examples adduced to prove the rules for long final syllables, wherever it was practicable, lines have been given in which the syllable in question is not Caesural. But this cannot be done in every case, without having recourse to indifferent writers, and if we find certain syllables, or classes of syllables, uniformly long, the legitimate inference is, that this is their proper quantity, though they may never happen to occur, except at the beginning of a foot.

In treating of Latin Versification I have endeavoured to explain concisely, the structure of all the different kinds of verse employed by the best poets, and their combinations with each other, without touching, however, on the measures of comedians, since these would have required discussions of great length, and of a nature quite unsuited to an elementary work. The rules which have been given

in each instance, are intended as a guide to modern composers, and have been deduced from the study of the most approved models: Virgil in Heroic Verse, Ovid in Elegiac, Horace in Lyrics. In this part of the work, especially in all that relates to the Elegiac Distich, and to the Alcaic and Sapphic Stanzas, I beg to acknowledge the great assistance which I have received from various admirable papers by one of the first scholars in England, Mr. Tate, formerly of Richmond School, now a canon of St. Paul's. I may take this opportunity of expressing the obligations which I owe, in various parts of this book, to the Aristarchus of Vossius; and I do this the more readily, because I have frequently met with passages transcribed verbatim from that invaluable Treatise, without any intimation being made of the source from whence they were derived.

## ADVERTISEMENT TO THE SECOND EDITION.

---

My MANUAL OF LATIN PROSODY having been out of print for several years, I have, at the earnest request of many eminent teachers, prepared a new edition. The work has been carefully revised throughout, and considerably enlarged; the Chapter on the History of the Latin Alphabet has been entirely rewritten, and a new Chapter has been added on Saturnian Verses.

W. R.

GLASGOW COLLEGE, *1st January*, 1859.



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# TABLE

OF THE

## ABBREVIATED REFERENCES TO THE LATIN POETS.

---

A. E. ....	Ansonius Epistolae.
A. E. H. ....	Epitaphia Heroum
A. Ecl. ....	Eclogae.
A. Eid. ....	Eidyllia.
A. Ep. ....	Epigrammata.
A. Par. ....	Parentalia.
A. Lud. S. S. ....	Ludus Septem Sapientum.
A. S. S. S. ....	Septem Sapientum Sententiae.
A. Prof. ....	Professores.
A. P. ....	Praefatiunculae.
A. V. ....	Ordo nobilium Urbium.
Ar. ....	Arator.
C. ....	Catullus.
C. D. ....	Cato, Disticha.
C. G. ....	Claudianus Gigantomachia.
C. Eid. ....	Eidyllia.
C. de Cons. M. ....	de consulatu M. Theodori.
Claud. Prob. et Olyb. ....	in Probrini et Olybrii consulatum.
Epic. ....	Epicedion Drusi.
E. A. or Enn. Ann. ....	Ennius, Annales.
H. O. ....	Horatius, Odae.
H. C. S. ....	Carmen Seculare.
II. E. ....	Epodae, or Epistolae, according as the abbreviation is followed by two or three numerals.
H. S. ....	Satirae.
H. A. P. ....	— Ars Poetica.
I. or I. S. ....	Iuvenalis Satirae.
Iuvenc. ....	Iuvenus.
L. ....	Lucretius.
L. P. ....	Lucanus, Pharsalia.
Lucil. ....	Lucilius.
M. ....	Martialis.
Man. or Manil. ....	Manilius.
O. H. ....	Ovidius, Heroides.
O. A. ....	Amores.
O. A. A. ....	Ars Amatoria.
O. R. A. ....	Remedium Amoris.
O. M. F. ....	Medicamina Faciei.
O. H. F. ....	Halieuticon Fragmentum.
O. M. ....	Metamorphoses.
O. F. ....	Fasti.
O. T. ....	Tristia.
O. E. P. ....	Epistolae ex Ponto.
P. ....	Propertius.
P. S. ....	Persius, Satirae.
Prud. ....	Prudentius.
P. F. ....	Psychomachia.
Prud. Ham. ....	Hamartigenia.
Prud. C. S. ....	Contra Symmachum.
Prud. H. ....	Hymni.
Phaed. ....	Phaedrus.
S. ....	Silius Italicus.
S. S. ....	Statius, Sylvae.
S. T. ....	Thebais.
S. A. ....	Achilleis.
Sub. Ep. ....	Sabinus, Epistolae.
Sed. ....	Sedulius.
T. ....	Tibullus.
V. E. ....	Virgilius, Eclogae.
V. G. ....	Georgica.
V. Æ. ....	Æneis.
V. F. ....	Valerius Flaccus.

When the old grammarians are quoted by pages, these refer to the edition of Putschius

## PRELIMINARY REMARKS.

---

GRAMMAR, or the art of using words properly, is usually divided into four branches:—

1. *Orthography*, by which we are taught the art of combining letters into syllables, and syllables into words.

2. *Prosody*, by which we are taught the rules of pronunciation and versification.

3. *Etymology*, by which we are taught the deduction of one word from another, and the various modifications by which the sense of the same word is diversified.<sup>1</sup>

4. *Syntax*, by which we are taught the art of combining words into sentences.

With the two latter, we have no immediate concern in the present treatise.

In regard to Orthography, it will be sufficient to state, that the Roman alphabet, in its most perfect shape, consisted of twenty-one characters, two of which, however, have a double power.

The VOWELS (*vocales*) or *open, free-coming* sounds, were five in number, viz., A, E, I, O, V. To these Y is sometimes added, but it never properly belonged to the Latin alphabet: it was introduced at a late period, and was employed only in words transplanted directly from the Greek, as the representative of *Upsilon*.

The CONSONANTS (*consonantes*), or sounds produced by compressing the organs of speech, were eighteen in number, viz., B, C, D, F, G, H, I, K, L, M, N, P, Q, R, S, T, V, X. Of these, X is called a *double consonant*, because it was equivalent to CS, GS, or KS. The double consonant Z, equivalent to DS, or SD, like Y, was not recognized as belonging to the Latin alphabet: it was introduced at a late period, and was employed only in words transplanted directly from the Greek, as the representative of *Zeta*.

It will be observed that I and V are placed above among both

<sup>1</sup> See Grammar prefixed to Johnson's *Dictionary*.

the vowels and the consonants. The fact is, that each of these characters has, in some words, the force of a vowel, and in others the force of a consonant.

Thus, IACIO is a word of three syllables, and was, probably, pronounced YACIO, the first I having the force of a consonant, and the second I the force of a vowel. It is common in those cases in which the Latin I has the force of a consonant to represent it by J (JACIO), but this character was altogether unknown to the Romans; and as the employment of it has frequently led to false views and statements, it is now generally rejected in printing classical texts.

Again, VOLVVNT is a word of two syllables; the first and the second V have the force of consonants, resembling, probably, in sound, our W; while the third V is a vowel, corresponding, probably, to our U, as pronounced in the word *full*. Hence it is common to represent the Latin V in those cases in which it has the force of a vowel by the rounded U; and although this form of the character nowhere appears on the older monuments of the language, the employment of it is convenient, and rather obviates confusion.

L, M, N, R, are called LIQUIDS, or SEMI-VOWELS, because their sound is more flowing and open than that of B, C, D, F, G, K, P, Q, T, V, which are named MUTES. S, and the double consonant X, are generally placed by themselves, and denominated SIBILANTS, or hissing consonants.

Again, consonants are classified according to the quantity and force of breath required to articulate them distinctly. Those which require most are called ASPIRATES, such are F, H, V; those which require less than the preceding are called MEDIALS, such are B, D, G; those which require least are called TENUES or *Thin* consonants, such are C, K, P, T.

Another classification of consonants is founded upon the consideration of what portions of the organs of speech are principally called into operation; those proceeding from the throat and back part of the palate are called GUTTURALS, and sometimes PALATALS, such are C, G, H, K, Q, R; those produced chiefly by the action of the tongue upon the teeth are called DENTALS, such are D, T, N; those produced chiefly by the compression of the lips are called LABIALS, such are B, F, M, P, V. Sometimes more minute distinctions are introduced: thus, some writers designate D, L, I (consonant), as *palato-dentals*; F as a *labio-dental*; R, L, as *palato-gutturals*. Indeed, since the consonants are formed in a regular progression advancing from the lower portion of the throat to the extremity of the lips, we might, if it were necessary or desirable, distinguish each letter by an epithet denoting the particular portion of the throat or mouth from which it issued.

The philological phenomena connected with these natural classifications are so numerous, remarkable, and important, that the student ought to make himself master of the relations represented in the following table :—

	GUTTURALS.	DENTALS.	LABIALS.
ASPIRATES,.....	H.	I (consonant).	F, V.
MEDIALS,.....	G.	D.	B.
TENUES,.....	C, K, Q.	T.	P.
LIQUIDS, .....	R, L.	N.	M.
SIBILANTS,.....	S, X.	(Z).	

If we arrange the vowels in the order of formation, advancing from the throat towards the lips, they will stand thus,

I, E, A O, V,

it being understood that we give to I the sound of *ee* in the word *feet*, to E the sound of *a* in *fate*, to A the sound of *a* in *father*, to O the sound of *o* in *hope*, and to V the sound of *u* in *full*. According to the same principle, the liquids would follow each other thus,

R, L, N, M,

R being formed in the throat, L on the palate, N by the tongue and teeth, and M by the lips.

We must remark that H is seldom regarded by grammarians as a true letter, but merely as the mark of a strong breathing, and in Latin Prosody it exercises no power whatever either as a vowel or a consonant.

For remarks on the History of the Roman Alphabet, and of the changes and modifications which were introduced at different periods, see *Appendix*.

In what has been said above, we have used the expression “organs of speech,” in the popular sense to denote the throat, tongue, palate, teeth, and lips. Those who wish to investigate scientifically the

mechanism by which articulate sounds are produced, and their relations to each other, will do well to study the chapter (Part III., § 3,) on "The Voice," in Sir John Herschel's celebrated treatise upon "Sound," and the authorities to which he refers. Some most curious and original inquiries into the Vowel Sounds, by Mr. Willis, will be found in the third volume of *The Cambridge Philosophical Transactions*.

PROSODY<sup>1</sup> comprehends, as we have seen above, the rules for pronunciation and versification.

In order that a word may be correctly pronounced, three things are required :

1. Each letter must be properly enunciated.
2. Each syllable must have its proper accent.
3. Each syllable must have its proper quantity.

Our knowledge of the pronunciation of Latin, in so far as the true sounds of the letters and the accentuation of the syllables is concerned, is, from the very nature of the subject, exceedingly imperfect. The little that we can ascertain with precision, or conjecture plausibly, will be found in the *Appendix*, followed by some remarks on the difference between Accent and Quantity. It is to Quantity that we must now devote our attention.

In pronouncing a word, the human voice has the power of dwelling upon any of the syllables of which it is composed, or of passing over them rapidly. The time during which we dwell upon a syllable, is called its *Quantity*.

A syllable upon which the voice rests, is called a *Long Syllable*, and is distinguished by the mark [—] placed over it.

A syllable over which the voice passes rapidly, is called a *Short Syllable*, and is distinguished by the mark [ ] placed over it.

In a few words, the same syllable is found sometimes long and sometimes short, in which case its quantity is said to be *doubtful*.

In all that relates to versification, the time occupied in pronouncing a long syllable, is supposed to be just double of that occupied in pronouncing a short syllable, or in technical language,

*A short syllable contains one time (tempus—mora), a long syllable two times.*

Hence, all short syllables are considered equivalent in time, or isochronous to each other, and so also all long syllables.<sup>2</sup>

<sup>1</sup> Observe that Προσῳδία in Greek refers to the accent only in pronouncing a syllable. Thus Quintil. I. O. I., v. 22—Adbuc difficilior observatio est per *tenores*, quos quidem ab antiquis dictos *tonores* comperi, ut videlicet declinato a Graecis verbo, qui *τονους* dicunt, vel *accentus*, quas Graeci *προσῳδίας* vocant. . .

<sup>2</sup> Ἐν δὲ τοῖς μετρίοις εἰδέναι δεῖ ὅτι πᾶσα βραχεία ἴση, καὶ πᾶσα μακρά ἴση.  
—Longin. *Proleg. in Hephaest. id.*, p. 142, ed. Gaisf.

Although this is true in versification, the ancient grammarians and rhetoricians,



Upon this principle, in some kinds of verse, two short syllables are substituted for one long syllable, and *vice versa*, as will be explained more fully in the proper place.

By carefully examining the works of the Latin poets, and comparing them with the statements of the old grammarians, we are enabled to discover the laws by which their versification is regulated, and the quantity of the syllables in the different words which form the lines. Pursuing the investigation, we perceive that, with a very few exceptions, the quantity of the same syllable in the same words is always the same; and by classifying those which are analogous, we arrive, by induction, at certain fixed principles, which can be embodied in rules applicable to a number of cases. In a great many other cases, however, we are unable to detect any fixed principle, and we must rest satisfied with saying, that we have the *authority* of the poets for making such syllables long or short. It must, of course, be understood, that we depend entirely upon the authority of the poets for the determination of quantities in every case; but, according to the usage of prosodians, those syllables only are said to be long or short, *by authority*, which cannot be reduced to rules. It is probable, that if we were better

when treating of pronunciation, were in the habit of discriminating with great nicety between the comparative length of syllables. They took into account, not merely the proportion of two to one in the time of syllables, but distinguished syllables of two times and a-half, of three times, and even more,<sup>1</sup> and thus speak of syllables shorter than short, and longer than long. Dionysius of Halicarnassus, in order to exemplify this, produces<sup>2</sup> the words *ῥόδος, ῥόδος, τροπος, στροφος*; in all these the first syllable is short; but he tells us that it is longer in *ῥόδος* than in *ῥόδος*, longer in *τροφος* than in *ῥόδος*, and longer in *στροφος* than in *τροφος*.

Cicero probably indicates something of the same sort, though more obscurely, when he says,<sup>3</sup>

*"Inclitū dicimus brevi prima litera, Insanus producta: Inhumanus brevi, Infelix longa."*

Maximus Victorinus has the following curious passage: <sup>4</sup>

*"In et con prepositiones aliquando corripuntur: sequentibus s vel f literis producuntur, ut instans, infidus: et ceteris omnibus corripuntur, ut inconstans imprudens."*

Although our northern organs are not endowed with sufficient flexibility to enable us to pronounce the words given by Dionysius in such a manner as to make the difference of quantity perceptible to the ear, yet Mr. Foster illustrates the subject well, by pointing out such words as *folly, dowry*, in each of which, the first syllable is long, but manifestly much longer in the latter than in the former.<sup>6</sup>

<sup>1</sup> Schol. in Hephaest., cap. I., p. 150, ed. Gaisf.

<sup>2</sup> *Ἰερεῖς Συνέσεως Ονοματων*, c. XV., p. 87, ed. Reiske.

<sup>3</sup> Orator., cap. 48.

<sup>4</sup> *Ars Grammatica*, p. 1954, ed. Putsch.

<sup>5</sup> See also Aulus Gellius, II. 17, IV. 17, VI. 15, IX. 6.

<sup>6</sup> On Accent and Quantity, chap. II., where the topics above alluded to are discussed at length.

acquainted with the original forms of the language, we should be able to frame rules which would comprehend all syllables whatsoever: at least such is the inference we are led to draw from the few inscriptions of early date which have been preserved.—See *Appendix*.

### RULE I.

*All contracted syllables are long,*

As—*cōgo*, contracted for *coago* or *conago*, *tibicen*, contracted for *tibiacen* or *tibiicen*, &c.

#### *Examples.*

Bis gravidos *cōgunt* fœtus, duo tempora messis. *V. G. IV.*, 231.  
Cur vagus incedit tota *tibicen* in urbe. *O. F. VI.*, 653.

#### *Remarks.*

We shall have occasion to refer to this rule so frequently as we proceed, that it is unnecessary to enter into many details at present. It may be useful, however, to illustrate some common forms of contraction, especially those which we shall not be called upon to discuss hereafter.

1. The most simple contraction is that by which one of two concurring vowels is absorbed by the other, as,

<i>alius</i> ,	contracted for	<i>aliius</i> .
<i>dēmo</i> ,	—	<i>deemo</i> .
<i>grātis</i> ,	—	<i>gratiis</i> .
<i>dīs</i> ,	—	<i>dīis</i> .
<i>ambāges</i> ,	—	<i>ambēāges</i> . <sup>1</sup>
<i>indāgo</i> ,	—	<i>indūāgo</i> . <sup>2</sup>
<i>prōles</i> ,	—	<i>prooles</i> , from <i>pro</i> and <i>oleo</i> .

2. *h* is sometimes dropped when it stands between two vowels, as,

<i>mī</i> ,	contracted for	<i>mīi</i> ,	for	<i>mīhī</i> .
<i>nīl</i> ,	—	<i>nīil</i> ,	—	<i>nīhīl</i> .
<i>rēmens</i>	—	<i>reemens</i> ,	—	<i>rēhēmens</i> .

3. The letter *v* is in like manner very frequently dropped when it stands between two vowels; as,

<sup>1</sup> *Ambe* was an ancient form of *amb* (ἀμφι). See Varro, L. L. VII., c. 3.

<sup>2</sup> *Indu*, or *Endo* (ἐνδοι), for *in*, is found both simply and in composition in Ennius, Lucretius, &c.

<i>bābus,</i>	<i>boibus,</i>	<i>bōvibus.</i> <sup>1</sup>
<i>būcula,</i>	<i>boicula,</i>	<i>bōvīcula.</i>
<i>iūnior,</i>	<i>iuenior,</i>	<i>iūvenior,</i> from <i>iūvenis.</i>
<i>iūtum,</i>	<i>iuatum,</i>	<i>iūvatum,</i> from <i>iūvo.</i>
<i>iūmentum,</i>	<i>iuamentum,</i>	<i>iuvamentum,</i> from <i>iūvo.</i>
<i>mōbilis,</i>	<i>moibilis,</i>	<i>movibilis,</i> from <i>mōveo.</i>
<i>mōmentum,</i>	<i>moimentum,</i>	<i>movimentum,</i> from <i>mōveo.</i>
<i>mālo,</i>	<i>maolo,</i>	<i>mauolo,</i> from <i>māgis-volo.</i>
<i>nōnus,</i>	<i>noenus,</i>	<i>novenus,</i> from <i>nōvem.</i>
<i>nūper,</i>	<i>noiter,</i>	<i>noviter,</i> from <i>nōvus.</i>
<i>disturbāt,</i>	<i>disturbait,</i>	<i>disturbavit.</i>
<i>ūt,</i> <sup>2</sup>	<i>iit,</i>	<i>ivit.</i>
<i>obit,</i>	<i>obit,</i>	<i>obivit.</i>
<i>prūdens,</i>	<i>proidens,</i>	<i>provīdens.</i>

4. Other letters also are occasionally dropped in the same manner.

<i>dēnus,</i>	<i>deenus,</i>	<i>decentus,</i> from <i>dēcem.</i>
{ <i>bīgae,</i>	<i>biūgae,</i>	} from <i>iūgum.</i>
{ <i>quadrīgae,</i>	<i>quadriūgae,</i>	
<i>sūmo,</i>	<i>suemo,</i>	<i>suscūmo.</i>

5. It sometimes happens, when two vowels concur in a compound word, that one of them is *elided*, or struck out altogether, in which case the quantity of the remaining vowel suffers no change, thus, in *magnū opere*, compounded of *magnū opere*, the *o* of *magno* is struck out altogether, and the *o* in *opere* retains its natural quantity; so in *semīanimis, gravōlens, suavōlens*, for *semiānimis, graveōlens, suaveōlens*. Many critics, to prevent confusion, always write these words in full—*magno opere, semi animis, grave olens, suave olens*, &c., and under this shape we shall have occasion to notice them hereafter.

6. In a few words, the ancients seem either to have blended the two vowels into one, or to have struck out one of them at pleasure, and hence the quantity of such words is variable. Thus the participle, *ambitus*, from *ambio*, has the penultimate syllable long, because it is considered as a contraction for *ambeitus*, while *ambitus*, the substantive, has the same syllable short, because in this case the *e* was supposed to be elided before the *i*. Some other examples,

<sup>1</sup> *Bōum* is the genit. pl. *bovium, boium*, pronounced *bo-yum*, and hence the quantity remains unchanged.

*Būbus* has always the first long in good writers, but Ausonius shortens the syllable (Ep. LXII.) :—

Pasce greges procul hinc, ne, quaeso, bululce, Myronis  
Aes, veluti spirans, cum lūbus exagites.

<sup>2</sup> See Rule for final T.

such as *Dīana* and *Dīana*, will be examined in the Remarks on the Rule for the Quantity of one Vowel before another.

## RULE II.

*All diphthongs are long,*

As—*ae, ai, au, ei, eu, oe, oi*, in

- a. *Cumāeus, aētas, Māius, āuriga, āudit, dēinde, Promethēi, nēuter, Orphēū, mōerens, prōinde* and *yi*, in such Greek words as *Harpjā*.

### Exceptions.

- b. The preposition *prae*, in composition, before a vowel, is usually short, as in *prāecutus, prāeueus, prāeustus*.<sup>1</sup>
- c. There is one example in Statius, where it is lengthened, in *prāeret*.<sup>2</sup>
- d. Ovid seems, on one occasion, to shorten the diphthong in *Mācotis*, but it is made long by himself elsewhere, as well as by other poets.

### Examples.

- a. *Ultima Cumāei venit iam carminis aētas.* V. E. IV., 4.  
*Exit et in Māias sacrum Florale Kalendas.* O. F. IV., 947.  
*Fertur equis āuriga neque āudit currus habenas.* V. G. I., 514.  
*Dēinde satis fluvium inducit rivosque sequentes.* V. G. I., 106.  
*Caucasiasque refert volucres furtumque Promethēi.* V. E. VI., 42.  
*In nēutrā partem cultus miser. Hic neque servis.* II. S. II., [ii., 66.  
*Illa, quis et me, inquit, miseram, et te perdidit, Orphēū.* V. G. [IV., 494.  
*Mōerentem abiungens fraterna morte iuvenum.* V. G. III., 518.  
*Prōinde tona eloquio, solitum tibi, meque timoris.* V. Æ. XI., [383.  
*Sola novum dictuque nefas Harpjā Celaeno.* V. Æ. III., 365.  
*Orithjā tuas, raptae soror Orithjāe.* O. M. VII., 695.

<sup>1</sup> Diphthongs never occur before a vowel in Latin, except in the case of the preposition *prae*, and in Greek proper names in which they are long. Hence the present case seems to fall under the general principle of open vowels. See General Rule IV.

<sup>2</sup> See Vossius Aristarch. II., c. xv.—*Prātesse* is found in Sidonius Appollinaris *Prācoptare*, in Martianus Capella, but such examples are, of course, worth nothing.—See Vossius, as quoted above.

- b. Quas ubi viderunt *prǣacutæ* cuspidis hastas. *O. M. VII.*, 131.  
 Nec tota tamen ille prior *prǣeunte* carina. *V. Æ. V.*, 186.  
*Stipitibus* duris agitur, sudibusve *prǣcustus*. *V. Æ. VII.*, 524.
- c. Proemia cum vacuus domino *prǣciret* Arion. *S. T. VI.*, 519.
- d. Longior antiquis visa *Mǣotis* hyems.<sup>1</sup> *O. T. III. xii.*, 2.  
*Regna* Thoas habuit *Mǣotide* clarus in ora. *O. E. P. III. ii.*, 59.  
*Responsis* horrent divum, et *Mǣotia* tellus.<sup>2</sup> *V. Æ. VI.*, 800.  
 Quaque fretum torrens *Mǣotidas* egerit undas.<sup>3</sup> *L. P. III.*, 277.

*Remarks.*

It frequently happens that the diphthong of a simple word disappears in composition, and is represented by a single vowel. In this case the single vowel which represents the diphthong of the simple word is long; thus we have *cǣdo*, *con̄cīdo*; *clā̄udo*, *inclū̄do*; *ǣquus*, *in̄iquus*; *quā̄tero*, *inquī̄ro*; and the like.

Some grammarians erroneously rank the combinations *ua*, *ue*, *ui*, *uo*, *uu*, in which *u* is followed by a vowel with which it coalesces so as to form only one syllable, among the diphthongs; but in these cases, *u* seems to have been pronounced like our *w*: thus, *lingua* (*lingwa*), *ungue* (*ungwe*), *sanguis* (*sangwis*), *loquor* (*lokwor*), *equus* (*ekwus*), have the quantity of their last syllables determined by the ordinary rules for the quantity of final syllables to be hereafter explained.

So also in monosyllables, *quīs* (*kwis*), *quīd* (*kwid*), *quōd* (*kwod*), *quē* (*kwe*), &c.

In some cases, it is true, these combinations are long, not because they form a diphthong, but because the vowel with which *u* happens to be united is in itself long.

As—*sū̄adet*, *sū̄ctus* (*swādet*, *swētus*). This is clearly proved by the fact, that these words sometimes appear as trisyllables in the older poets, in which case the *u*, considered as a vowel, is short, the *a* and *e* are long, *sū̄adet*, *sū̄ctus*.

So in the monosyllables, *quī* (*kwi*), *hū̄c* (*hwick*), *quō* (*kwo*), &c.

Moreover, although the sound of *u* in these cases was modified so as to resemble *w*, it was not regarded as having the force of a consonant in so far as prosody was concerned: thus, *ā̄qua*, *nē̄queo*, *ā̄quila*, *lō̄quor*, *ē̄quus*, pronounced *akwa*, *nekwēo*, *akwila*, *lokwor*, *ekwus*, have all the first syllable short; but if *u* were here regarded

<sup>1</sup> This is the reading of all the best MSS. The changes proposed are purely conjectural. See notes in Burman's edition.

<sup>2</sup> So also *V. G. III.*, 349.

<sup>3</sup> So also *II. 641*, *V. 441*, *VIII. 318*; *Prop. II. iii.*, 11.; *III. xi.*, 14.

as a consonant, these syllables must all have been long, as will be seen from the next Rule (III). In reality the combination *qu* was regarded as a single letter, as we shall point out in the Remarks on the History of the Roman Alphabet.—See *Appendix*.<sup>1</sup>

In several words *u*, and the vowel by which it is followed, always form distinct syllables, as *sūā*, *sūīs*, *sūis*, *sūōs*, *sūūs*, &c.

It not unfrequently happens, that the same combination of vowels, in the same part of the same word, is considered by the poets sometimes as a diphthong, and sometimes as two distinct syllables. Thus, we find, *Ulyssēi*, *Achillēi*, in some passages, where they must be pronounced *Ūlyssēi*, *Achillēi*; in others, where they must read *Ulyssēi*, *Achillēi*, &c. These, and all similar cases, will be discussed hereafter, under the heads of *Poetical License*, *Dialectical*, &c.

### RULE III.

*A vowel before two or more consonants, or a double consonant in the same word, is long, as rēspēxit, and, in this case, the vowel is said to be long by POSITION.*

1. This rule is applicable when one of the consonants is at the end of a word, and the other at the beginning of the following word. Thus, in the line—

*Libertas, quae sera tamen respexit inertem.* V. E. I., 28.

The first *e* in *respexit* is long, because it is followed by the two consonants *sp* in the same word: the second *e* is long, because it is followed by *x*, a double consonant, in the same word; and the *e* in *tamen* is long because it is followed by the consonant *n*, which ends the word, and by the consonant *r*, which begins the next word.

2. The letter *h* is not considered a consonant (I.)<sup>2</sup> Thus, in *adhuc*, the first syllable is short, as,

*Oro, siquis adhuc precibus locus exue mentem.* V. Æ. IV., 319.

And, in like manner,

*Tempora quae messor quae curvus arator haberet.* V. E. III., 42.

Although the word *arator* ends with a consonant, yet the last syllable remains short before *h*, at the beginning of the next word.

<sup>1</sup> The lengthening of a short vowel before *qu* takes place only in the last age of Roman verse, *e. g.*,

Suasisti, Venus, ecce, duas dyseros ut amarem,

Odit utrāque: aliud da modo consilium. A. Ep. XCII., 1.

and

Frivola utrāque et utrāque nihil. Prud. Perist., III., 8.

See Scalig. ad Ausen. Ep. XCII.; Burman ad Val. Flacc. I., 681; and Priscian, p. 543.

<sup>2</sup> These numbers (I.), (II.), (III.), &c., refer to the Remarks.



3. A short vowel at the end of a word, when followed by a word beginning with *sc*, *sp*, *sq*, *st*, is rarely, if ever, allowed to remain short, in serious compositions, by the poets who flourished after the time of Lucretius, but they generally avoid, with care, such a collocation.<sup>1</sup>

4. The quantity of a short vowel at the end of a word is not affected by any other combination of consonants at the beginning of the following word, except in the writings of Catullus, who, in three instances, lengthens a short vowel before a mute, and a liquid at the beginning of the following word (III.) Thus,

*Propontidā truce[m]ve Ponticum sinum.* (*Iamb. Trim.*) C. IV., 9.

*Et inde tot per impotentia[m] freta.* (*Iamb. Trim.*) C. IV., 18.

*Habebat uncti, et ultima[m] Britannia.* (*Iamb. Trim.*) C. XXIX., 4.

In each of these cases, the *a* at the end of *Propontida*, *impotentia*, *ultima*, which ought to be short (see below, Rules for the Quantity of Final Syllables), is lengthened before *tr*, *fr*, *Br*, at the beginning of the words following.<sup>2</sup>

To which we may add an example from Ausonius:

*Unde per Ioniae populos et nomen Achaeum,  
Versū Graia manus, centum se effudit in urbes.* A. Urb. X., 8.

<sup>1</sup> See the *Appendix* for a full discussion of this much contested point.

<sup>2</sup> Vossius, who quotes these passages (Aristarch. II, c. xv.), adds another,

*Exspiretque foras in aperta[m] prontaque caeli.* L. VI., 813.

But, on good MS. authority, the reading is now changed to

*Exspiretque foras in apertum promptaque caeli.*

Another example is sometimes given from the Atys of Catullus,

*Patria o meā creatrix! patria o mea genetrix.* C. LXIII., 50.

But that poem, from the peculiar nature of the metre, cannot be received as evidence. (See *Monthly Review*, vol. xxv., p. 13.) We find also

*Jam bellaria adorea[m] pluebant.* (*Plautician.*) S. S. I., vi. 10.

But we may attribute to Caesura, in this case, the lengthening of the final *a* in *adorea*.

To the same head many refer such lines as

*Lappaeque tribulique interque nitentia culta.* V. G. I., 153.

But as *que* is occasionally made long before a word beginning with a single consonant, it is better to explain all by the application of a single principle. (See below, under *Caesura*.)

*Exceptions to the General Rule of Position.*

A vowel naturally short<sup>1</sup> when followed by a mute, and either of the liquids, R, L, in the same syllable, may remain short,

a. Thus we find *tenēbris* and *tenēbris*, *volūcris* and *volūcris*, *flāgrans* and *flāgrans*, *pharētra* and *pharētra*, *rētro* and *rētro*, *pātris* and *pātris*, *sācro* and *sācro*, &c. So also *rēflexus* and *rēflexus*, *pōples* and *pōples*, *Atlas* and *Atlas*, *dūplex* and *dūplex*, &c. (IV.)

b. In a few words taken directly from the Greek, a vowel is allowed to remain short before a mute, and either of the two other liquids *m, n*; hence we have *Tēcnessa* and *Tēcnessa*, *cēnus* and *cēnus*, *Prēcne* and *Prēcne*, *īchnumon* and *īchnumon*, *dāphne* and *dāphne*, *Therāpnaeus* and *Therāpnaeus*, and some others, chiefly proper names.

c. Ausonius, following a license rarely indulged in by the Greeks, has shortened a vowel before the two liquids, *m* and *n*, in *Clytēmnestra*.

d. Martial, apparently without any justification, has allowed a vowel to remain short before two mutes in *smaragdus*.

e. But in all cases where a vowel is naturally long, it clearly would be absurd to suppose that it would be shortened by being placed before a mute and liquid, hence, since we have uniformly *māter*, we have always *mātem*, so *crēber* *crēbris*, *salūber* *salūbre*, &c.

*Examples.*

- a. { *Saevit et in lucem Stygiis emissa tenēbris.* V. G. III., 551.  
 { *Nocte premunt, quod iam tenēbris et sole cadente.* V. G. III., 401.  
 Et primo similis *volūcri*, mox vera *volūcris*. O. M. XIII., 607.  
 { *Flāgrantesque dei vultus, simulataque verba.* V. Æ. I., 710.  
 { *Nos pavida trepidare metu crinemque flāgrantem.* V. Æ. II., 685.

<sup>1</sup> A vowel or syllable is said to be *naturally short*, which is always found short in poetry when not affected by the rule of *Position*. Thus the last syllable in the word *tamen* is always short, except when followed by a word beginning with a consonant, and is therefore said to be *naturally short*. On the other hand, the word *sic* is always a long syllable, whether it is followed by a word beginning with a vowel or a consonant, and is therefore said to be *naturally long*. So *pāter*, which has the first syllable always short, is said to have its *a* naturally short, while *māter*, which has the first syllable always long, is said to have its *a* naturally long.

- { Virginibus Tyriis mos est gestare *pharëtram*. V. Æ. I., 336.  
 { Succinctam *pharëtra* et maculosae tegmine lyncis. V. Æ. I., 323.  
 { Amnis et Hadriacas *rëtro* fugit Aufidus undas. V. Æ. XI., 405.  
 { Abduxere *rëtro* longe capita ardua ab ictu. V. Æ. V., 428.

Natum ante ora *pättris*, *pätrem* qui obtruncat ad aras. V. Æ.  
 [II., 663.

Sive *säcro* pavi sedive sub arbore *säcra*. O. F. IV., 749.

- { Et *rëflexa* prope in summo fluitare colore. L. IV., 444.  
 { Impavidos illam tereti cervice *rëflexam*. V. Æ. VIII., 633.  
 { Aut Placideiani contento *pöplite* miror. II. S. II., vii., 97.  
 { Brachia palpebraeque cadunt, *pöplitesque* cubanti. L. IV., 953.  
 { Id metuens solidis pomaria clauserat *Atlas*. O. M. IV., 645.  
 { Tempus *Atla* veniet tua quo spoliabitur auro. O. M. IV., 643.  
 { Latonaeque genus *dūplex* Ianumque bïfrontem. V. Æ. XII., 198.  
 { Baccatum, et *dūplicem* gemmis auroque coronam. V. Æ. I., 655.

- b. Forma captivae dominum *Tëcmessae*. (*Sapphic.*) II. O. II., iv., 6.  
 Multa Dircaeum levat aura *cýenum*. (*Sapphic.*) II. O. IV., ii., 25.  
 Donatura *cýeni* si libeat sonum. (*Choriamb.*) II. O. IV., iii., 20.  
 { Ulterius iusto, *Pröcnen* ita velle ferebat. O. M. VI., 470.  
 { Ad mandata *Pröcnes*, et agit sua vota sub illis. O. M. V., i., 468.  
 Delectat Marium si perniciosus *ichneumon*. M. VII., lxxxvii., 5.  
 Et baccis redimita *däphne*, tremulaeque cupressus. P. A. c. 131.<sup>1</sup>  
 { Prima *Theräpnaeo* feci de sanguine florem. O. F. V., 223.  
 { Non umquam adfirmat *Theräpnaeis* Ilion armis. S. P. XIII., 43.<sup>2</sup>  
 c. Vindicem adulterii cum *Clytëmnestra* necet. A. E. II. I., 4.  
 d. Sardonychae, *smärägdos*, adamantas, iaspidas uno. M. V., xi., 1.  
 e. { Nec Linus, huic *mäter* quamvis, atque huic pater adsit. V. E. IV., 56.  
 { Incipe, parve puer, risu cognoscere *mätrem*. V. E. IV., 60.  
 Subtrahiturque solum, tum *crëber* anhelitus artus. V. Æ. V., 199.

<sup>1</sup> This is the example given by Vossius, and I am unable to adduce one from any better authority of *däphne*, with the first short.

<sup>2</sup> Silius makes the second in *Theräpnaeis* short again in VIII., 414, but long in *Theräpne*, VI., 303.—See, with regard to the shortening of syllables in such positions, the notes in Burman's ed. of Ovid, *Met.* VI., 46, and XIII., 430.—See also Vossius Aristarch. II., c. 16.

*Illicibus crebris sacra nemus accubet umbra. V. G. III., 334.*

*Utque facis coeptis, Phoebe saluber ades. O. R. A., 704.*

*Idque mihi factum saepe salubre fuit. O. R. A., 316.*

*Remarks.*

I. Without entering into the question agitated among the ancient grammarians, with regard to claims of *h* to be considered a letter, we may observe generally, that it is not recognized as such in Latin Prosody, and exercises no influence whatever on the quantity of words, either taken by themselves or when combined with others, in the formation of a verse.<sup>1</sup> A word beginning with *h*, followed by a vowel, is, in practice, always supposed actually to begin with the vowel in question, and when *h* is placed between two vowels, or combined with consonants, it in no way affects the laws by which they would be regulated if it were altogether removed. Thus, *homo*, *honor*, *humanus*, *anhelans*, *inhonestus*, *Phoebus*, *Phlegethon*, and the like, are the same, as far as quantity is concerned, as if they were written, *omo*, *onor*, *umanus*, *anelans*, *inonestus*, *Poebus*, *Plegeton*. This was at one time doubted; but all those cases in which *h* appeared to have the force of a consonant, are now explained upon a different principle.

Thus when we read in Virgil,

*Ille latus niveum molli fultus hyacintho. V. E. VI., 53.*

And,

*Ille comam mollis iam tondebāt hyacinthi. V. G. IV., 137.*

The short final syllables in *fultus* and *tondebat* are lengthened, not by Position, but by the Caesural Pause, as will be fully explained hereafter. In the later poets, however, such as Ausonius and some of the Christian writers, *h* has occasionally the force of a consonant, thus—

*Tertiū horum mihi non magister. (Sapphic.) A. Pref. VIII., 10.*

*Sedibus et domibus natum inhabitare necesse est. Iuven. I., 301.*  
(See Voss. Aristarch. II., c. 15.)

II. We sometimes find an addition to the Rule for Position expressed in the following terms:—"The letter *J* has, in uncom-

<sup>1</sup> For the opinions of the ancient grammarians regarding *h*, see Quintil. I., iv. 9, v. 19; Aul. Gell. II., 3.; Charis., p. 238; Diomed., pp. 417, 419; Priscian, pp. 540, 543, 547; Val. Prob., p. 1390; Asper., p. 1725; Donat., p. 1737; Max. Victor., p. 1945; Vel. Long., p. 2217; Terent. Maur., p. 2388; Mar. Victor., pp. 2452, 2455, 2469, &c. See also Burman ad Val. Flacc. VI., 152, and ad Anthol. Lat. VI., 51, tom. ii., p. 605. Huscke ad Tibull. II., i., 58. Santen. ad Terent. Maur., p. 389, seqq. ed. Trai. ad Rhen., 1825, 4to.

pounded words, the force of a double consonant: thus, in such words as *cūjus*, *hūjus*, *ējus*, *mājor*, *pējor*, the vowel is always long; but this does not apply to the compounds *bijugus*, *quadrījugus*, and the like." We have already pointed out in the Preliminary Remarks that the character *j* was altogether unknown to the ancients, but that the letter *i* exercised a double function, being sometimes purely a vowel, and sometimes a consonant, answering very nearly to our *y*. The character *j* was introduced in modern times, into those words where *i* had the power of a consonant, and therefore, of itself, when not followed by another consonant, could not lengthen a short vowel. But the fact is, that the words in question were originally all written with a double *i*, *cuius*, *huius*, *eius*, *peius*, *maius*, &c., and were, doubtless, pronounced *cui-yus* (*cwi-yus*), *hui-yus* (*hwi-yus*), *ei-yus*, *pei-yus*, *mai-yus*, the first syllable was therefore long in each; and when the first of the two *i*'s was dropped (a process which we shall find took place in a multitude of words), the proper quantity of the syllable was retained, and the remaining *i*, having the force of *y*, was in after times written as a *j*. This, of course, has no influence on such compounds as *bijugus* (*bi-iugus*), &c., which have the first short, nor does it account for the first being long in *reicio*. That word, properly written, is *re-icio*, pronounced *rē-icio*. But a word of this form, that is, one in which three short syllables follow each other consecutively, cannot enter into a Dactylic verse, and, therefore, the poets, as will be explained below under Poetical Licenses, took peculiar liberties with such combinations. So also *amicio* is a compound of *am* or *ambe* and *iacio*, and would properly be written *amicio*, and pronounced *am-yicio*; but one of the *i*'s is dropped, and it becomes *amicio*.

The student will do well to consult on this subject, Priscian, lib. I., cap. *de numero literarum apud veteres*, pp. 544, 545, ed. Putsch.; and also lib. X., cap. *de vocativo singulari secundae declinationis*, pp. 739, 740.

III. There can be no doubt that Catullus had the Greek poets in his mind when he lengthened a short final vowel before a mute, and the liquid *r*, at the beginning of the next word. But it is singular that he should, in every case, have used this license in Iambic trimeters, since it is carefully avoided by the Attic writers, although common in Homer, &c. See Porson on Eurip. *Orest.*, 64; Erfurdt on Soph. *Aj.*, 1120.

Catullus elsewhere leaves a syllable short at the end of words, before a more harsh combination of mute and liquid.

Quaeque *Anconā Cnidumque* arundinosam. (*Phalaeccian*) *C.*  
[XXXVI., 13.

IV. This kind of position has been named by the grammarians,

*weak position* (*debilis positio*). We must carefully attend to the three conditions expressed in the rule, in order that the vowel may remain short.

1. The vowel must be naturally short.
2. The liquid *r* or *l* must follow the mute.
3. They must both be in the same syllable.<sup>1</sup>

But even when these are all fulfilled, much caution is necessary when words which fall under this rule are employed in modern compositions. We ought to ascertain the practice of the ancients in each particular case, and scrupulously adhere to the example set by them; especially, when we cannot determine the natural quantity of the vowel, we must never shorten it without express authority. Thus, the first, in *migro*, is perhaps always long, except once in Manilius,<sup>2</sup> as is the first in *latro*, except once in a suspicious line in Phaedrus,<sup>3</sup> neither of whom are satisfactory authorities. It is much safer, in general, to lengthen a vowel before a mute and a liquid, but we have no example of the penult being made long in *genētrix*, to which, perhaps, we may add *multiplex*, for although the following line occurs twice in Lucretius:—

*Multiplexque loci spatium transcurrere codem.* L. II., 162, and  
[IV., 208.

a great number of the best MSS. in both cases have *multiplicis*, and it is not found elsewhere with the second long.

We may, however, be too fastidious in these matters; thus, we are sometimes told, that the penult is generally short in *ludicra*, and long in *lugūbres*; this is true, but we need never scruple to use *ludīcra* and *lugūbris*, when we can adduce such unexceptionable authority as

Huc illuc. Neque enim levia aut *ludīcra* petuntur. V. Æ. XII.,  
[764.

Tam cari capitis. Praecepit *lugūbres*. (*Choriamb.*) H. O. I., xxiv., 2.

It has been remarked, too, that Virgil and Ovid, for the most part, shorten the first syllable in *lacrima*, but that it is common in Horace. The reason is obvious, and does not arise from any preference for the short quantity. Virgil and Ovid generally employ this word in the plural, and we have upwards of 200 examples of

<sup>1</sup> Voss. Aristarch. II., cap. 16.

<sup>2</sup> III., 79.

<sup>3</sup> V., x. 7. But the line is now corrected by transposing the words, and stands

Canem obiurgabat. Cui *lātrans* contra senex.

*lacrimae, lacrimis, lacrimabilis, lacrimosus, lacrimari, lacrimans*, in their works; now, not one of these, with the exception of *lacrimae*, could stand in their verse, except with the first short, and to make even *lacrimae* admissible, the diphthong must be elided. In Horace we find, *lācrimā*, Od. IV., i., 34; Ep. I., xvii., 60, &c., and also *lācrīma*, Od. II., vi., 23; *lācrimis*, Od. III., vii., 8, &c.

#### RULE IV.

*A vowel before another vowel, or before a diphthong, or before h followed by a vowel, in the same word, is short, provided the two vowels, or the vowel and diphthong, form separate syllables,*

As—*fūit, Tyrū, tenūere, tinēae, vcho.*

#### Exceptions.

- a. The penult of the old form of the genitive of the first declension is long, as *terrāi, aulāi, pictāi*.
- b. The penult of the genitive and dative of nouns of the fifth declension is long, as *dīcī*.  
But it is common in *fidēi* or *fidēi*, and *rēi* or *rēi*, and found short only in *spēi*. (I.)
- c. The penult in genitives in *ius* is common; we find *illius* and *illius*, *ipsius* or *ipsius*, *istius* or *istius*, *nullius* or *nullius*, *totius* or *totius*, *ullius* or *ullius*, *unius* or *unius*; but *alius* has the penult always long. There is no good authority for *alterius* or *utrius*, with the penult long, and none to determine the quantity in *solius*. (II.)
- d. The first syllable in *fio* and its tenses is long, except in those where *r* is found, for we have *fieret, fieri*, &c. (III.)
- e. *a* and *e* are long in words ending in *aius* and *eius*, when each vowel is pronounced distinctly; thus, *Caius, Veius, Pompēi* (vocative), and the like. (IV.)
- f. The first syllable in *Diana* or *Diana* (V.), *che* or *che* (VI.), is common, it is long in *cheu* (VII.), and in *Io* (the daughter of Inachus). *Io*, the interjection, follows the general rule.<sup>1</sup> (VIII.)

<sup>1</sup> Some rank among the exceptions to this rule *ei*, the dative of *is*, which occurs as a dissyllable, with the first long, in Lucret. II., 1136; III., 555; V., 285, 753; VI., 674, 796. But in these, and all similar passages, it ought to be written *ei*, to point out that it is the dative connected with the old genitive *eius*. See Remark II. on Rule III.

- g. By far the largest class of exceptions consists of words taken directly from the Greek. These are, for the most part, proper names; they cannot be reduced to rule, and a knowledge of them must, therefore, be acquired by practice. Thus we have *āer*, *cycnēus*, *dīus*, *Aenēas*, *Dēiphobus*, *Trōes*, *Medēa*, and a host of others. (IX.)

*Examples.*

- Urbs antiqua *fūit*, *Tyrūi tenēre* coloni. V. *Æ.* I., 12.  
 Aut dirum *tinēae* genus, aut invisa Minervae. V. *G.* IV., 246.  
 Classe *vēho* mecum, fama super aethera vectus. V. *Æ.* I., 379.
- a. *Terrūique* solum subigentes cimus ad ortus. L. I., 213.  
*Aulūi* in medio libabant pocula Bacchi. V. *Æ.* III., 354.  
 Dives equūm, dives *pictūi* vestis et auri. V. *Æ.* IX., 26.
- b. Nunc adeo, melior quoniam pars acta *dīi*. V. *Æ.* IX., 156.
- |   |  |
|---|--|
| { | Nec jacere indu manus via qua munita <i>fidēi</i> . L. V., 103.            |
|   | Tantum habet et <i>fidēi</i> . Iures licet et Samothracum. I. III., [144.] |
|   | Quis morum <i>fidēique</i> modus? nunquamne virili. S. S. I., ii., [164.]  |
|   | Et <i>fidēi</i> rarum foedus paucisque tributum. Man. II., 605.            |
- |   |   |
|---|---|
| { | Praeterea <i>rēi</i> quae corpora mittere possit. L. I., 689.   |
|   | Curtae nescio quid semper abest <i>rēi</i> . <sup>1</sup> ( <i>Choriamb.</i> ) H. O. III., [xxiv., 64.] |
- c. { Posthabita coluisse Samo; hic *illius* arma. V. *Æ.* I., 16.  
 { Tu faciem *illius* noctem non amplius unam. V. *Æ.* I., 683.
- |   |  |
|---|--|
| { | <i>Ipsius</i> Anchisae longaevis hoc munus habebis. V. <i>Æ.</i> V., 535.  |
|   | Nunc ultro ad cineres <i>ipsius</i> et ossa parentis. V. <i>Æ.</i> V., 55. |
- |   |  |
|---|--|
| { | Sancta ad vos anima, atque <i>istius</i> inscia culpa. V. <i>Æ.</i> XII., [648.] |
|   | <i>Istius</i> tibi sit surda sine arte lyra. P. IV., v., 56.                     |
- |   |   |
|---|---|
| { | <i>Nullius</i> addictus iurare in verba magistri. H. E. I., i., 14. |
|   | Non te <i>nullius</i> exercent numinis irae. V. <i>G.</i> IV., 453. |
- |   |  |
|---|--|
| { | Verum <i>totius</i> ut lacus putidaeque paludis. C. XVII., 10.           |
|   | Magnanimosque duces <i>totiusque</i> ordine gentis. V. <i>G.</i> IV., 4. |

<sup>1</sup> *Rei* is used as a monosyllable also; e. g., Lucret. IV., 886.



- { Non habet in nobis *ultius* ira locum. *O. T. V.*, vi., 34.  
 { Adiciās; nec te *ultius* violentia vineat. *V. Æ. XI.*, 354.  
 { *Unūs* ob noxam et furias Aiacis Oilei. *V. Æ. I.*, 41.  
 { Navibus, infandum, amissis *unūs* ob iram. *V. Æ. I.*, 251.  
 Heu magnum *alterius* frustra spectabis acervum. *V. G. I.*, 158.  
 Fastidiret olus qui me notat. *Utrius* horum. *H. E. I.*, xvii., 15.  
 Docte sermones *utriusque* linguae. (*Sapphic.*) *H. O. III.*, viii., 5.
- d. Omnia iam *fient*, *fieri* quae posse negabam. *O. T. I.*, viii., 7.  
*Fiet* enim subito sus horridus, atraque tigris. *V. G. IV.*, 407.  
 Anchises, *fieret* vento mora nequa ferenti. *V. Æ. III.*, 473.
- e. Cinna est *Cāiūs*, is sibi paravit. (*Phalaecian.*) *C. X.*, 30.  
*Cāiūs* ut fiat, Iulius et Proculus. *M. XI.*, xxxvi., 8.  
 Quod peto da, *Cāi*, non peto consilium. *M. II.*, xxx., 6.  
 Emtum plus minus asse *Cāiāno*. (*Phalaecian.*) *S. S. IV.*, ix., 22.  
 Accipe, *Pompēi*, deductum earmen ab illo. *O. E. P. IV.*, i., 1.  
 Forte super portae dux *Vēiūs* adstitit arcem. *P. IV.*, x. 31.
- f. { Exereet *Dīana* choros; quam mille secutae. *V. Æ. I.*, 499.  
 { Constiterunt, sylvā alta Iovis lucusve *Dīanae*. *V. Æ. III.*, 681.  
 Ingerere. Huc appelle. Trecentos inseris! *ōhe*. *H. S. I.*, v., 12.  
 Importunus amat laudari donec *ōhe* iam. *H. S. II.*, v., 96.  
*ōhe* iam satis est, *ōhe*, libelle. (*Phalaecian.*) *M. IV.*, xci., 1.  
 Ferreus est, *ēheu*, quisquis in urbe manet. *T. II.*, iii., 2.
- g. Si nigrum obscuro comprehenderit *āera* cornu. *V. G. I.*, 428.  
 Et *cynēa* mele Phoebaeque daedala chordeis. *L. II.*, 505.  
 Italides quas ipsa decus sibi *dīa* Camilla. *V. Æ. XI.*, 657.  
*Aenās* scopulum interea conscendit et omnem. *V. Æ. I.*, 180.  
*Dēiphobum* vidit lacerum crudeliter ora. *V. Æ. VI.*, 495.  
 Egressi optata potiuntur *Trōes* arena. *V. Æ. I.*, 172.  
 Ne pueros coram populo *Medēa* trucidet. *H. A. P.*, 185.

Remarks.

I. With regard to the doubtful quantity of the penult in *fidei*.

*rei*, &c., it seems probable that the original form of these words, and others belonging to this declension, was nom. *fideis*, *reis*, genit. *fidēi-is*, *rēi-is*, and afterwards dropping the *s* [as took place also in nouns now classed under the first and second declensions (see *Appendix* on Ancient Form of the Declensions)] became *fideiī*, *reiī*. In corroboration of this, we find that the best MSS. of Lucretius have *rēiī*, in Lib. I., 689; VI., 392, 918. See Gifanii Conlectanea; *fidēiī* occurs in an hexameter quoted by Cicero in his Treatise de Senectute,

Ille vir haut magna cum re sed plenu' *fidēiī*.

And after the lapse of many ages, it re-appears in the writings of the Christian poets, Paullinus Nolanus<sup>1</sup> and Venantius Fortunatus.<sup>2</sup> See Vossius Aristarch. II., c. xiii.

The *i* of the diphthong being dropped in the process of time, the word either retained its proper quantity, as *dīci* in Virgil, or became subject to the general rule, as *rēi* in Horace. The student ought to remark, that the examples of *fidēi* all occur in writers of the lower age, with whom it is very common. The quantity of *spēi* seems to rest upon Seneca, no very stable foundation. Its form would exclude it from Dactylic verse. Exactly in the same way, we may account for the long penult in *aulāi*, *terrāi*, the original form of these words being *aulais*, *terraīs* (or, perhaps, *aulaes*, *terraes*), genit. *aulai-is*, *terrai-is* (or *aulaeis*, *terraeis*), the *s* being dropped, they became *aulāi-i*, *terrāi-i*, and dropping one of the two concurring *i*'s, *aulā-i*, *terrā-i*, the quantity of the diphthong *ai* being retained. These forms, *aulāi*, &c., were introduced by the poets, after the time of Lucretius, very rarely, and for ornament only; and thus did not undergo the same change in quantity as *fidēi* and *rēi*.—See *Appendix* on Ancient Form of the Declensions.

II. The genitives *nullius ipsius*, &c., had the penult always long in prose, as we learn from Quintilian. Hence they were in all likelihood once written *nullēus ipsēus*, and when the *e* of the diphthong was dropped, they preserved their proper quantity in prose, although the poets took advantage of the circumstance of the *i* being followed by a vowel, to bring them, when it suited their purpose, under the general rule.

III. *Fio* also would anciently be written *fēio*, and would have the first syllable long in all the tenses without distinction. Some of the parts, however, of these tenses, in which *r* occurs, could not have

<sup>1</sup> Paullinus was Bishop of Nola, and flourished towards the end of the fourth and the beginning of the fifth centuries. He was the pupil and friend of Ausonius, and several poetical epistles addressed to him by the latter are still extant.

<sup>2</sup> Venantius Fortunatus, Bishop of Pictavium, flourished under the younger Justin, in the sixth century.

been used at all in Dactylic verse, if the first syllable had been always long; thus, *fīērēs*, *fīērēt*, cannot stand in any place of a Dactylic verse, and not even *fīērem*, *fīēri*, without an elision; hence, when the *e* of the diphthong was dropped, the writers of heroic verse introduced this change into the quantity of those tenses where it was most necessary, preserving the proper and original quantity in the rest. This opinion receives much support from the fact, that the comic writers who lived before the prosody of the language was very accurately defined, and whose verse required no such modification of these words, constantly used *fīeret*, &c., with the first long,<sup>1</sup> *e. g.*,

*Iniurium 'st nam si esset unde id fīeret.* *Terent. Ad. I., ii., 26.*

While in the works of the Christian poets, such as Prudentius, Arator, Tertullianus, &c., not only the first syllable in *fīerem*, &c., but in *fīo*, &c., also is made short, *e. g.*,

*Iamque tuus fīeri mandas, fīo Cyprianus alter.* (*Dactyl. Hept Archil.*)  
[*Prud. Perist. XIII., 59.*]

The account given by Vossius of this matter, which does not appear very satisfactory, is founded upon a passage in Priscian; they imagine that the imperfect subjunctive was *fērem*, which, by transposing the vowels and separating the diphthong into distinct syllables, became *fīērem*. See Voss. Aristarch. II., c. xiii.; but it would seem rather to have been *fēierem*, which, by dropping one of the vowels of the diphthong, a process exceedingly common, became *fī-erem*.<sup>2</sup>

IV. We have the express testimony of Priscian,<sup>3</sup> that such words as *Pompeius*, *Vulteius*, *Caius*, were written with a double *i* in all the oldest MSS., *Pompeiius*, *Vulteiuius*, *Caiiuius*; and in the same way from *Veii*, we should have *Veiius*. This sufficiently accounts for the quantity of the first syllable in these and such words. Hence, the vocatives in the passages quoted above are in reality *Cāi-i*, *Pompēi-i*, and this last undergoes another contraction in Horace into *Pompēi*, as in like manner *Vultēi-i* becomes *Vultēi*.

*Pompēi meorum prime sodalium.* (*Alcaic Henderasyll.*) *H. O. II., vii., 5.*

*Durus ait, Vultēi, nimis attentusque videris.* *H. E. I., vii., 91.*

Doctor Carey, in his Latin Prosody, seems to be wrong in ranking *Graius* along with *Caius*, as a trisyllable with the first long, as it is always a dissyllable in good writers. The only authority adduced by him is,

<sup>1</sup> See Port Royal Latin Grammar, Bk. X., Rule III.

<sup>2</sup> On the quantity of *fīo*, see Donat. ad Terent. Adelph. I., ii. 26; Priscian IX., 4, 26.

<sup>3</sup> Bk. X., pp. 739, 740.

*Illa domus princeps Troiani Grāia belli. Manil. IV., 686.*

But here we have to remark, that the MSS. in this passage are in the utmost confusion, that this and the two preceding lines are considered by Bentley and other commentators as altogether spurious, that many MSS. have *Gratia*, from which some have made out *Graecia*, but where *Grāia* was found we cannot tell. In Bentley's edition it stands,

*Princeps illa domus Troiani Graccia belli.*

While Scaliger approves of

*Princeps illa domus Troiani maxima belli.*

Manilius uses the word *Grāius* very often in other passages, and always as a dissyllable.

We may take this opportunity of noticing the quantity of different parts of the verb *aio*, which will exemplify the apparent anomalies introduced, by dropping one of two concurring *i*'s. The word was originally written *aïo*,<sup>1</sup> and doubtless pronounced *āi-yo*. One of the *i*'s being dropped, the *a* and remaining *i* sometimes formed a diphthong, as in the original form, and sometimes two short syllables. We have *āio*, *āiunt*, *āiebam*, *āiebas*, *āiebat*, &c.; and on the other hand, *āis*, *āit*, e. g.,

*Servus; Habes pretium loris non ureris āio. H. E. I., xvi., 47.*

*Plebs eris; at pueri ludentes, Rex eris, āiunt. H. E. i., 59.*

*Felicem! āiebam tacitus. Quum quidlibet ille. H. S. ix., 12.*

*Non sum moechus, āis. Neque ego, hercule, fur, ubi vasa. H. S. [II., vii., 73.*

*Nil āit esse prius, melius nil coelibe vita. H. E. I., i., 88.*

V. The double quantity in *Diana* is very easily explained. According to the ancient Italian mythology, the deities were generally paired, male and female; thus there was *Ianus*, or *Sol*, who seems to be equivalent to the Ἡλιος of the Greeks, and *Iana* or *Luna*, whom the Romans in later times chose to identify with Ἀρτεμις. *Diana* is a contraction for *Dea Iana*, who was thus made into *Dēiana*: the *e* of the diphthong being dropped, gave rise, as in the numerous instances explained above, to the double quantity of *Diana*, since it could be brought under the general principle of one vowel before another.—On *Ianus* and *Iana*, consult Varro, R. R. I., 37; Macrob. Saturnal. I., c. 9.

VI. *Ohe*, the interjection follows its primitive *O*, which, since it

<sup>1</sup> So the word was written even by Cicero. See Quintil. I., iv., 11.

cannot be elided, is made either long or short when it falls before a vowel. See below, article *Elision*.

VII. We generally find classed under the exceptions to this rule the word *Eheu*, which is said to have the first long. The existence of the word is very doubtful. Wherever it occurs, it is in all probability a corruption of *Heu*, *Heu* (the  $\phi\epsilon\upsilon$ ,  $\phi\epsilon\upsilon$ , of the Greeks). *Heu*, *Heu* was abbreviated by the transcribers into *Heheu*, which is common in the MSS., and hence arose *Eheu*. See Muson. Burman. and Heyne, on *Virg. Ecl.* II., 58; and *Ecl.* III., 100.<sup>1</sup>

VIII. In all common books of Prosody the quantity of the first syllable is said to be doubtful, both in *io*, the interjection, and *Io*, the daughter of Inachus; but it is always short in the former, and always long in the latter.

Clamat, *io* matres, audite, ubi quaeque Latinae. *V. Æ.* VII., 400.

Clamat, *io* coniux, quocumque in cardine mundi. *S.* IV., 779.

And so repeatedly in Ovid, Tibullus, Martial,<sup>2</sup> Silius, &c. Doctor Carey, who supposed that it was common, quotes

Quaque ferebatur ductor Sidonius, *io*  
Conclamant. *S.* XIV., 516.

But Heinsius, who is followed by Ruperti, upon MSS. authority, restored the true reading:—

Parte alia *Perseus* (puppem hanc Tiberinus agebat)  
Quaque vehebatur Crantor Sidonius *Io*  
Concurrunt.

Where *Perseus* and *Io* are the names of the two ships.

As to *Io*, the beloved of Jove—

Ad levem clypeum sublatis cornibus *Io*. *V. Æ.* VII., 789.

Constiterat quocumque modo spectabat ad *Io*

Ante oculos *Io*, quamvis aversus habebat. *O. M.* I., 628.

And so repeatedly. To which are opposed

Quae tibi causa fugae, quid *Io*, freta longa pererras. *O. H.* XIV., 103.

Quem memor a sacris nunc quoque pellit *Io*. *Ibis*, 624.

But in the first of these, one MS. gives, instead of *quid Io*, the

<sup>1</sup> See also Burman, ad Anthol. Lat., tom. i., p. 579; tom. ii., p. 528.

<sup>2</sup> By a rare license, *io* seems to be contracted into a monosyllable in

Clamant ecce mei, *io* Saturnalia, versus. *M.* XI., ii. 5.

pronounced *yo*!

words *vel quid*; while another has *quae, dic, freta*, either of which is a good reading; the second of the above passages is from the *Ibis*, a poem, the authenticity of which is dubious, and the text notoriously corrupt; some of the best editors have adopted in this particular line, the correction of Heinsius, and substituted *Ion* for *Io*.

The following collection of examples from writers of the Augustan age will probably satisfy the student:—

*Io* (interjection). *Virg. Æ. VII.*, 400. *Hor. Od. IV.*, ii., 49, 50. *S. I.*, iii., 7. *A. P.*, 460. *Tibull. I.*, i., 24; II., iv., 6; v., 83, 118. *Ovid. Her. V.*, 118. *Amor. I.*, ii., 34; vii., 38. *A. A. II.*, 1, *bis*, III., 742. *Trist. IV.*, ii., 51, 52. *Fast. IV.*, 447. *Met. III.*, 442, 713, 728; IV., 512; V., 625, *bis*.

*Io* (daughter of Inachus). *Virg. Æ. VII.*, 789. *Hor. A. P.*, 124. *Prop. II.*, xxviii., 17; xxx., 29; xxxiii., 7. *Ovid. Amor. I.*, iii., 21; II., ii., 45; xix., 29. *A. A. I.*, 323. *Met. I.*, 584, 588, 628, 629.

In Greek, also, this word is always *Io*.

IX. Although it is impossible to give any general rule for the quantity of one vowel before another in Greek words, we shall be much aided if we, in each case, refer to the original language. We shall then find that some are long, because they are written with the long vowels, *η*, *ω*, or with a diphthong.

Thus we can at once determine the quantity of such words as *Deiphobus*, *Trōes*, *cycnēus*, *Medēa*, *Alexandria*, if we recollect that they appear in Greek as *Δηφoβoς*, *Τρωες*, *κυκνειος*, *Μηδεια*, *Ἀλεξανδρεια*; but, on the other hand, in such as *āer*, *dīus*, *Arīon*, (*ἄηρ*, *ἔιος*, *Ἀριων*.) we have nothing to guide us but a knowledge of Greek Prosody.

Again, we frequently find the quantity vary in words taken from the Greek, because they appear in the original language under a double form, which often depends on the dialect used by the poet; thus, *Conopēum* and *Conopēum*,<sup>1</sup> because we have in Greek, *κωνωπιον* and *κωνωπειον*;<sup>2</sup> *Eous* and *Eous*, in Greek *ἦρος*<sup>3</sup> and *ἔρος*;<sup>4</sup> *Malēa* or *Malēa*, from *Μαλεια*<sup>5</sup> or *Μαλεα*;<sup>6</sup> *Nerēides* or *Nerēides*, from *Νηρηιδες*<sup>7</sup> or *Νηρειδες*;<sup>8</sup> *Rhēa* or *Rhēa*, from

<sup>1</sup> Many critics, in this case, always write *Conopium*. See Bentley on *Hor. Epod. IX.*, 16.

<sup>2</sup> For *κωνωπειον* and *κωνωπιον*, see *Agath. Antholog. iii.*, 61; and *Paul. Sil. Anthol. iii.*, 91, who are referred to in *Maltby's Lexicon*.

<sup>3</sup> *E. g.*, *Call. Ep. xxi.*, 1.

<sup>4</sup> *Soph. Elect.*, 18.

<sup>5</sup> *Hom. Od. ι.*, 80.

<sup>6</sup> *Eurip. Orest.*, 356.

<sup>7</sup> *Hom. II.*, σ., 38.

<sup>8</sup> *Mosch. Id. β.*, 114.

Ραι<sup>1</sup> or Ρει<sup>2</sup>; *Daedalēus*, *Daedalēus*, *Daedalus*, from the triple *Δαιδαλειος*,<sup>3</sup> *Δαιδαλος*,<sup>4</sup> *Δαιδαλος*,<sup>5</sup> &c.

So, in the accusatives of Greek nouns in *ευς*, we find sometimes *Anthēa*, *Orphēa*, *Protēa* (*Ἀνθεα*, *Ὀρφεα*, *Πρωτεα*), according to the common dialect; or *Idomenēa*, *Ilionēa* (*Ἰδομενεα*, *Ἰλιονηα*), according to the Ionic.<sup>6</sup>

Some words would appear to differ in quantity from their archetypes, thus, in Latin, we have *chorēa* and *chorēa*, while in Greek we find *χορεία* alone; also *platēa*, which is the feminine adjective *πλατεία*; but we may fairly conclude, that the Romans were in possession of authorities unknown to us. As the above forms ought to be impressed upon the memory, we shall give the authorities for all our assertions.

### Examples.

- { Ut testudineo tibi, Lentule, *conopēo*. I. VI., 80.
- { Sol adspicit *conopēum* (*Iamb. Dim.*) H. E. IX., 16.
- { Foedaque Tarpeio *conopēa* tendere saxo. P. III., xi., 45.
- { *Eoasque* domos Arabum pictosque Gelonos. V. G. II., 115.
- { Aut quum sole novo terras irrorat *Eous*. V. Æ. I., 288.
- { Præbeat hospitio saeva *Malēa* suo. P. III., xix., 8.
- { Nec timeam vestros, curva *Malēa*, sinus. O. A. II., xvi., 24.
- { Ionioque mari *Malēaeque* sequacibus undis. V. Æ. V., 193.
- { Qua formidatum *Malēae* spumantis in auras. S. T., II., 33.
- { Discedunt, placidisque natant *Nerēidēs* undis. O. M. XIII., 899.
- { *Nerēidum* Phorcique chorus Panopeaque virgo.<sup>7</sup> V. Æ. V., 240.
- { Collis Aventini silva quem *Rhēa* sacerdos. V. Æ. VII., 659.
- { Sæpe *Rhēa* quæsta est toties foecunda, nec umquam.<sup>8</sup> O. F. IV., [201].
- { Iule ceratis ope *Daedalēa*. (*Sapphic*). II. O. IV., ii., 2.
- { *Daedalēum* lino cum duce rexit iter. P. II., xiv., 8.
- { Et munire favos et *daedāla* fingere tecta. V. G. IV., 179.

<sup>1</sup> Callim. II. I., 10; Apoll. Rhod. I., 1139.

<sup>2</sup> Callim. II. I., 21.

<sup>3</sup> Eurip. Frag. Eurysth. ix., 12.

<sup>4</sup> Hom. II., *θ*., 195.

<sup>5</sup> Hom. II., *ξ*., 179.

<sup>6</sup> The prosody of such words will be discussed hereafter under *Dieresis*; and, at the same time, we shall have occasion to notice several others which appear in Latin under a double form, in consequence of their variations in Greek.

<sup>7</sup> We may, however, in this line, if we please, consider *Nereidum* as a trisyllable, and so *Νηρείδες* in the passage from Moschus, referred to above.

<sup>8</sup> The persons spoken of in these two passages are different, but the name is the same; at all events, the double form in Greek is established by the passages in Callimachus and Apollonius, referred to above.

{ Prospectum late pelago petit. *Anthēa* si quem. *V. Æ. I.*, 181.  
 { At non Chionides Eumolpus in *Orphēa* talis. *O. E. P. III.*, iii., 41.  
 { Quo teneam vultus mutantem *Protēa* nodo. *II. E. I.*, i., 90.  
 { *Idomenēa* ducem, desertaque litora Cretae. *V. Æ. III.*, 122.  
 { *Ilionēa* petit dextra laevaue Serestum. *V. Æ. I.*, 611.

{ Desidiaē cordi, juvat indulgere *chorēis*. *V. Æ. IX.*, 615.  
 { Pars pedibus plaudunt *chorēas* et carmina dicunt. *V. Æ. VI.*,  
 [644.]

{ Istos qui in *platēa* modo huc modo illuc. (*Phalaecian.*) *C. XV.*, 7.  
 { Purae sunt *platēae*, nihil ut meditantibus obstat.<sup>1</sup> *H. E. II.*, ii., 71.

One or two words deserve particular notice, as they have given rise to some controversy.

*Academīa* ought to have the penult considered long.

Inque *Academīa* umbrifera nitidoque Lycaeo. *Cicero de Divin. Lib.*  
 [I., 13.]

Atque *Academīae* celebratam nomine villam. *Laur. Tullius.*<sup>2</sup>

Which decide the question in so far as the practice of the golden age of Roman literature is concerned.

To these are opposed only,

In Latium spretis *Academīa* migrat Athenis. *C. de Cons. M. I.*, 94.

Obviet et quanquam totis *Academīa* sectis. *Sid. Ap. XV.*, 120.

It is always long in the Greek authors,<sup>3</sup> *e. g.*,

Ἀλλ' εἰς Ἀκαδημίαν κατιῶν ὑποταῖς μοριαῖς ἀποθροεξεῖς. (*Anap.*  
 [*Tetram. Cat.*]. *Aristoph. Nub.*, 1001.

Ἀκαδημίας ἤκουσα λογῶν. (*Anap. Dim. Acat.*) *Epicrat. Comic.*  
 [*Ap. Athen. Lib. II.*, p. 228, ed. Schweigh.

*Orion.* In some grammars, *Orion* is said to have the second

<sup>1</sup> There is nothing to set up against these authorities, except such as Prudentius, who uniformly makes it *Platēa*, *e. g.*,

Nudus *plātēas* si per omnes cursitans. (*Jamb. Trim.*) *Prud. Perist. X.*, 164.

So also *Perist. II.*, 157; *IV.*, 71; *XII.*, 57; *XIV.*, 49. *Advers. Symmach. II.*, 1087.

<sup>2</sup> In a poem quoted by Pliny, XXXI., 3. He was the freedman of Caius Antistius Vetus, who became the possessor of the Academia of Cicero, after the death of the orator.

<sup>3</sup> So says Herman in his note on the passage of Aristophanes, quoted below. I do not much admire his way of scanning the line from Cicero, namely, making *demia* a dactyl, leaving the *a* unelided before *umbrifera*.

The whole question is discussed at length in the *Classical Journal*, vol. xi, p. 123.



syllable common; but it is always long in every good Latin writer,<sup>1</sup> although it is common in Greek. On the other hand, the first syllable is common in Latin, but always long in Greek; and the third syllable, in the oblique cases, is common in Latin, and long in Greek.<sup>2</sup>

Armatumque auro circumspicit *Orōna*. *V. Æ.* III., 517.

Cum subito adsurgens fluctu nimbosus *Orion*. *V. Æ.* I., 535.

Aut Helicen iubeo, strictumve *Orōnis* ensem. *O. M.* VIII., 207.

Catullus uses a different form, *Oārion*.

Proximus Hydrochoi fulgeret *Oārion*. *C.* LXVI., 94.

*Gērjon*. Scheller in his grammar says, that the second syllable in *Geryon* is common. It is always short,

*Gērjone* extincto, Tiryntius attigit arva. *V. Æ.* VII., 662.

So also Lucret. V., 28. *Virg. Æ.* VIII., 202. *Hor. Od.* II., xiv., 8. *Prop.* III., xxii., 9. *Ovid. Her.* IX., 92. *Silius I.*, 277; III., 422; XIII., 201. *Sidonius Apollinaris*, indeed, makes one of his numerous false quantities in this word, when he says,

Nulla tamen fuso prior est *Gērjone* pugna. *S. A.* XIII., 13.

But a few lines farther on (v., 19) he has

*Gērjōnes* nos esse puta monstrumque tributum.

## RULE V.

*Derivatives follow the quantity of the words from which they are formed.*

1. This rule applies strictly to the modifications which words undergo in declension, comparison, and conjugation, in so far as those syllables are concerned which are not affected by the inflexions.

Thus, since the first syllable in *ārīēs* is short in the nominative,

<sup>1</sup> In the Erythraean index to Virgil, we find quoted,

Debilis *Orōnis* dextram minitatur inermem. *Claud. Prob. et Olyb.*, 28.

But in all modern edd. it stands,

Debilis *Orion* dextram miratur inermem.

<sup>2</sup> In Greek, we find *Ὠρίωνας*, *Hom. II.*, σ', 488. *Ὠρίων*, *Eurip. Ion.*, 1150; and in *Callim. H. III.*, 265, the form borrowed by Catullus, *Ὠρίων*. Possibly the original shape of the word in Greek was *Ὠρίων*, which gave rise to the legend, this was made into *Ὠρίων*; and the Latins, by dropping the *υ*, got *Orion*, with the first short. See *Ovid. Fasti.* V., 535.

it remains short in *ārietis*, *ārieti*, &c., since its form does not change with the inflexions; but the same cannot be said of the last syllable, which is long in the nominative, although in the oblique cases the corresponding syllable is short, *ariētis*, *ariēti*, &c. In like manner monosyllables retain in the genitive and oblique cases, when formed regularly, the quantity of the nominative, *e. g.* *sōl*, *sōlis*; *vēr*, *vēris*; *fūr*, *fūris*; *vīr*, *vīri*.<sup>1</sup>

So also from *mītis* comes *mītiōr*, from *dūrus*, *dūriōr*, *dūrissimus*, &c.<sup>2</sup>

In like manner, the first syllable in *lēgo* being short, it remains short in all the tenses which are formed from the present, as *lēgebam*, *lēgam*, *lēgerem*, &c.; and, on the other hand, the first syllable in the preterite *lēgi* being long, it will be long in *lēgeram*, *lēgerim*, *lēgissem*, &c., and all other parts of the verb formed from the preterite.<sup>3</sup>

2. The rule applies to all words which are clearly and distinctly formed from other words, by the addition of certain terminations or suffixes, according to well established analogy.

Thus, from *ānīmus* we have *ānīmosus*,

<i>nātūra</i>	—	<i>nātūralis</i> ,
<i>rōsa</i>	—	<i>rōsetum</i> ,
<i>vīola</i>	—	<i>vīolarium</i> ,
<i>sanguīnis</i>	—	<i>sanguīneus</i> , <i>sanguinolentus</i> ,
<i>pulvērīs</i>	—	<i>pulvērulentus</i> .
<i>lābor</i>	—	<i>lāborifer</i> , <i>lāboriosus</i> ,

and this will be found to hold good generally.

But when two words are merely connected together by derivation from a common root, we cannot, even when they resemble each other in structure, with any certainty infer that the quantity of the corresponding syllables will be the same; for, although this

<sup>1</sup> Observe, however, that *lār*, *pār*, *pēs*, *sāl*, make in the genitive *lāris*, *pāris*, *pēdis*, *sālīs*, but *pār* in the older forms of the language had *paris* in the nominative, and the three others seem to have been originally *lars* or *larts*, *peds* (*pedis*), and *sals* (*salsus*—*salsugo*), so that the naturally short vowels were lengthened by position, and something of the same kind happens in such words as *māmma*, *āffū*, *signum*, *tignum*, which give the diminutives *māmillā*, *āffellā*, *sigillum*, *tigillum*.

<sup>2</sup> But *sēcus* gives *sēcīus*.

<sup>3</sup> When we speak of certain tenses being formed from the present, and others from the preterite, these expressions are used in reference to the convenient arrangement adopted in most grammars; if we examine the matter more closely, we shall, of course, find that the preterite itself is formed from the present. The difference of quantity between the first syllable of the present and the first syllable of the preterite in the above and similar instances is easily accounted for, but we have nothing to do with that in the meantime.

happens much oftener than otherwise, yet the exceptions are too numerous to admit of the principle being broadly stated.

Some of these exceptions deserve particular attention.

Several kindred verbs which have two forms, one active and the other neuter, or which differ otherwise in meaning, differ also in quantity.

Thus,

*plācare*—*plācere*.  
*sēdare*—*sēdere*—*sūdere*, *sēdes*.  
*lēgare*—*lēgere*.  
*dicare*—*dicere*.  
*lābare*—*lābi*.

Not that such distinctions are by any means universal, for we have *clārare* and *clārere*, *rīgare* and *rīgere*, *fūgare* and *fūgere*, *iūcere* and *iācere*, &c.

Observe the following:—

{ *liquitur*.  
 { *liquare*, *liquet*, *liquesco*, *liquefacio*.  
 { *liquens*, *liquor*, *liquidus*, or *liquens*, *liquor*, *liquidus*.

Words which differ in meaning, but which are spelt in the same way, often differ in quantity, which arose possibly from the pronunciation being purposely varied, so as to prevent confusion, so,

<i>dūcis</i>	from <i>dūco</i> ,	<i>dūcis</i> from <i>dux</i> .
<i>rēgis</i> ( <i>rēgius</i> , <i>rēgalis</i> )	— <i>rex</i> ,	<i>rēgis</i> — <i>rēgo</i> ( <i>rēgula</i> .)
<i>lēgis</i>	— <i>lex</i> ,	<i>lēgis</i> — <i>lēgo</i> .
<i>vōces</i>	— <i>vox</i> ,	<i>vōces</i> <sup>1</sup> — <i>voco</i> .

Upon the same principle we may explain *sēdes* the verb and *sēdes* the substantive, the short quantity reappearing in *sēdile*. So also we have *īdem* in the nom. masculine, and *īdem* in the nom. neuter, the original form of these words having been probably *īdem* and *īldem*. The word *suspicio*, in common with *aspicio*, *conspicio*, *despicio*, &c., has the antepenultimate syllable short, but *suspicio* the substantive has the antepenultimate long in Martial—

Oblitur si qua est minimae *suspicio* rimae. XI., xlv., 5.

*Edūco* of the first conjugation has the penult short, while *edūco* and all the other compounds of *dūco* which retain the conjugation of the simple verb retain its quantity.

We subjoin a few words which are apparently connected etymo-

<sup>1</sup> It can scarcely be said that the quantity in *rēgis*, *lēgis*, *vōcis*, arise from the original form of the nominative *legs*, *regs*, *vocs*, for that would apply equally to *ducs*, which gives *dūcis*; the genitive in such words appears to have been formed by inserting *i* before the final *s* of the nominative. (See *Appendix* on the Declensions.)

logically, but which exhibit variations in the quantity of their corresponding syllables, and this list the attentive student will easily enlarge :<sup>1</sup>—

*acer*—*acerbus*, *alacer*, *acesco*, *acetum*, *acidus*.

*areo*—*arista*, *arena*.

*cōma*—*cōmo*.

*dicere*—*dicax*.

*fār*—*fārīna*.

*hōmo*—*hūmanus*.

*hūmus*, *hūmilis*, *hūmare*—*hūmidus*, *hūmens*, *hūmesco*.

*iūgum*—*iūgerum*, *iūgis*.

*lāteo*—*lāterna*.

*lux*, *lūcis*, *lūceo*, *lūmen*—*lūcerna*.

*mācer*, *māceo*, *mācies*—*mācero*.

*mōles*, *mōlior*—*mōlestus*.

*nōtus*—*nōta*, *nōto*, *nōtabilis*.

*persōno*—*persōna*.

*quāter*—*quātuor*.

*sāgax*—*sāga*, *praesāgio*, *praesāgrum*.

*sōleo*—*sōlennis*, *sōlers*.

*sōpor*, *sōporus*, *sōporifer*, *sōporo*—*sōpio*, *sōpitus*, but *semisōpitus*.<sup>2</sup>

*stīps*, *stīpis*—*stīpo*, *stīpendium*.

*tēgo*, *tēges*—*tēgula*.

*tōt*, *tōtidem*, *tōties*—*tōtus*.

*vādo*—*vādum*, *vādosus*.

*fīdes*, *fīdelis*, *fīdeliter*, *perfīdus*, *perfīdia*.

*fīdo*, *fīdus*, *fīducia*, *infīdus*, &c.

*vox*, *vōcis*, *vōcalis*, *vōciferor*.

*vōco*, *vōcabulum*, *avōco*, *revōco*, &c.

In many cases where the etymological connection is unquestionable, variations in quantity admit of easy explanation. Thus, for *Odium* we must look to the obsolete present *Odio*, not to the preterite *ōdi*, *flūo* gives *flūvius*, but we find *flūvidus* in Lucretius, which we ought to connect with a preterite *flūvi*, and *flūmen* is probably a contraction of *fluvimen*, as *sēmen* (*sēro*) is of *sevimen*, and *exāmen* of *exagimen* from *āgo*. Lastly, *glōmero* has uniformly the first syllable

<sup>1</sup> Let him be careful, however, to exclude all far-fetched and purely fanciful etymologies.

<sup>2</sup> See Rule XXVI. on Polysyllables in Composition.

short, which is certainly at variance with the quantity of *glōmus* in the Lucretian line—

Nam, si tantumdem est in lanae *glōmere*, quantum. L. I., 354.

But, on the other hand, we read in *Hor. Ep. I.*, xiii., 14,

Ut vinosa *glōmus* furtivae Pyrrhia lanae.

Therefore, if the readings are correct, we must conclude in this, and similar cases, that the ancients themselves were not agreed as to the true pronunciation of the word in question.

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The foregoing rules are frequently termed General Rules, because some of them apply to all the syllables in a word without distinction, and others, to all except the last. Those which follow are more limited in their character, and, for the most part, refer to one syllable only. Those regarding compound words, ought, strictly speaking, to be placed among the general rules, but practically it will be found more convenient to discuss them after we have become acquainted with the laws which regulate the quantity of final syllables.

# RULES

FOR THE

## QUANTITY OF FINAL SYLLABLES.

### I. MONOSYLLABLES.

#### RULE VI.

*Monosyllables are long,*

As—*ā, nē, sī, prō, tū, sic, quīn, pār, vēr, fūs, vūs* (vasis), *pēs, vīs, ōs*, (oris), *tūs*, &c. (I.)

*Exceptions.*

*a.* Monosyllables ending in *b, d, l, t*, are short, as *sūb, sēd, vēl, ēt*.  
But *sāl* and *sōl* follow the general rule.

*b.* The following monosyllables are short:—

The enclitic particles *quē, vē, nē* (interrogative), *cě, tě*, &c., which are attached to the end of words, as in *virumquē, rapidivě, tantaně, hoscě, tutě*, &c.<sup>1</sup> (II.)

*c.* To these add, *fāc, nēc, ān, ĩn, fěr, pěr, těr, vřr, cōr, quřs* (nominative),<sup>2</sup> *břs, cřs, řs* (the pronoun) *ěs* (from sum). (III.)

*d.* *Hic*, the pronoun, is found short, but is generally long. (IV.)

*Examples.*

*Ipsius ante oculos ingens ā vertice pontus.* V. *Æ.* I., 114.

<sup>1</sup> We ought perhaps to class with these, the demonstrative enclitic, *cī*, as it appears in *huncčĕne, hiscčĕne*, and the like.

*Multorum, ignosces, alias loquar.* *Huncčĕnčĕ solem.* II. *S.* I., ix., 73.

*Hiscčĕne versiculis sperasti posse dolores.* II. *S.* I., ii., 109.

<sup>2</sup> *Quis* (dative or ablative) for *queis* or *quibus*, is long.

*Quīs angusta malis cum moenia vexarentur.* C. LXIV., 80.

*Quīs ante ora patrum Troiae sub moenibus altis.* V. *Æ.* I., 95.

- Non metus officio *nē tē* certasse priorem. V. *Æ.* I., 584.  
 Quem *sī* fata virum servant *sī* vescitur aura. V. *Æ.* I., 546.  
*Prō* molli viola *prō* purpureo narcisso. V. *E.* V., 38.  
 Concilias, *tū* das epulis accumbere divom. V. *Æ.* I., 79.  
*Sic* oculos, *sic* ille manus, *sic* ora ferebat. V. *Æ.* III., 490.  
 Imperium sine fine dedi, *quā* aspera Iuno. V. *Æ.* I., 279.  
 Ludere *pār* impar equitare in arundine longa. H. *S.* II., iii., 248.  
 Hic *vēr* assiduum atque alienis mensibus aestas. V. *G.* II., 149.  
 Invidia est? et nos *fūs* extera quaerere regna. V. *Æ.* IV., 350.  
 Sincerum cupimus *vās* incrustare. Probus quis. H. *S.* I., iii., 56.  
*Pēs* etiam et camuris hirtae sub cornibus aures. V. *G.* III., 55.  
*Os* humerosque deo similis namque ipsa decoram. V. *Æ.* I., 589.  
 Angulus iste feret piper et *tūs* ocus uva. H. *E.* I., xiv., 23.
- a. At si non fuerit tellus foecunda *sūb* ipsum. V. *G.* I., 67.  
 Multi ante occasum Maiæ coepere *sēd* illos. V. *G.* I., 225.  
 Prima *vēl* auctumni sub frigora cum rapidus sol. V. *G.* II., 321.  
 Exit *ēt* obducto late tenet omnia limo. V. *G.* I., 116.  
 Non *sāl* oxygarumve caseusve. (*Phalaecian.*) S. *S.* IV., ix., 36.  
*Sāl*, oleum, panis, mel, piper, herba, novem.<sup>1</sup> A. *Ep.* LXXXVI., 2.  
 Per duodena regit mundi *sōl* aureus astra. V. *G.* I., 232.
- b. Arma virum*quē* cano Troiae qui primus ab oris. V. *Æ.* I., 1.  
 Ne tenues pluviae rapidi*rē* potentia solis. V. *G.* I., 92.  
 Tantan*ē* vos generis tenuit fiducia nostri. V. *Æ.* I., 132.  
 Hinc omnis pendet Lucilius hosc*ē* secutus. H. *S.* I., iv., 6.  
 Nullo praemisso, de rebus tut*ē* loquaris. P. III., xiv., 25.
- c. Haec f*ac* et exiguo tempore liber eris. O. *A.* II., ii., 40.  
 Incidit; ast alii subeunt, nec saxa, n*ec* ullum. V. *Æ.* II., 467.  
 Qui genus? unde domo? pacemne huc fertis, *an* arma. V. *Æ.*  
 [VIII., 114.]

<sup>1</sup> These are the authorities given by Vossius for the quantity of *sal*, and I am unable to add others from purer writers.

Dencalion vacuum lapides iactavit *in* orbem. V. G. I., 62.

Vade age, et ingentem factis *fēr* ad aethera Troiam. V. Æ. III.,  
[426.]

Ipsc *tēr* adducta circum caput egit habena. V. Æ. IX. 587.

Effloctos cinerem immundum iactare *pēr* agros. V. G. I., 81.

Hic *vīr*, hic est, tibi quem promitti saepius audis. V. Æ. VI.,  
[792.]

Molle *cōr* ad timidas sic habet ille preces. O. T. V., viii., 28.

Aptemus : dolus an virtus *quīs* in hoste requirat? V. Æ. II., 390.

Apta quadrigis equa : te *bīs* Afro. (*Sapph.*) H. O. II., xvi., 35.

Vestrum praetor, *īs* intestabilis et sacer esto. H. S. II., iii., 181.

Quisquis *ēs*, haud credo invisus coelestibus, auras. V. Æ. I., 387.

### Remarks.

I. *Nē*, the interrogative, is always attached to other words as an enclitic. In ordinary conversation it was abbreviated by dropping the *e*, even before a consonant. Thus, in the dramatic writers we find constantly the forms, *viden'*, *ain'*, *satin'*, and the like, for *videsne*, *aisne*, *satisne*, where, it will be observed, the *s* also is dropped so as to make interrogations more short and sharp.

II. *Vas*, *radis*, a surety, is, in many books on Prosody, said to be short, but it does not occur in the nominative in any passage which decides the quantity.

*Os*, *Ossis*, a bone, appears to be short, from its compound *exōs*, which will be noticed below. We have also the testimony of Augustinus de Grammatica, p. 1980, ed. Putsch., who tells us that *os*, *oris*, is long ; *os*, *ossis*, short.

III. *Fac*. Vossius says that *fac* is always long, and cites

Hoc *fac* Armenios, haec est Danaeia Persis. O. A. A. I., 225.

Durius incedit, *fac* ambulet, omne papillae. O. R. A., 337.

But Heinsius, upon unexceptionable MS. authority, restored in the first,

Hoc *facito* Armenios, haec est Danaeia Persis.

And in the second,

Durius incedit, *fāc* inambulet, omne papillae.

In almost all cases where *fac* is followed by a vowel, the MSS. vary between *fac* and *face*; the attempt of Vossius to establish a



distinction in the quantity of these words, seems unworthy of the usual good sense of that excellent grammarian.<sup>1</sup>

*Vir* and *cor* are frequently said to be common; the former on the authority of

De grege nunc tibi *vīr*, et de grege natus habendus. *O. M. I.*, 660.

Which is now corrected, and stands,

De grege nunc tibi *vir*, nunc de grege natus habendus.

The latter, also on the authority of Ovid :—

Molle meum levibus *cōr* est violabile telis. *O. H. XV.*, 79.

But the best editors have adopted

Molle meum levibusque *cōr* est violabile telis.

*Bis*. The quantity of *bis* has been considered doubtful.

In the Aldine ed. of Manilius, we find, *IV.*, 451,

*Bis* undena nocens, et *bis* duodena nocentes.

Which seems to be a misprint for *bisque*; at least, the latter is adopted, without remark, by all modern editors. Vossius quotes

*Bis* aether, *bis* terra dedit, confusaque rursus. *C. G.*, 61.

But all edd. and MSS. which I have ever met with give

*His* aether, *his* terra dedit, &c.

*Cis* is usually ranked among short monosyllables; but I do not remember any passage which decides its quantity.

*Es*, from *edo*, is said to follow the general rule; but authorities are wanting.

III. *Hic* and *hoc* deserve particular notice.

*Hic*, the adverb, is always long; as,

Huc pater, O Lenaeae, tuis *hīc* omnia plenis. *V. G. II.*, 4.

*Hic*, the pronoun, is short in the two following lines from Virgil :—

Solus *hīc* inflexit sensus animumque labantem. *V. Æ. IV.*, 22.

Hic vir *hīc* est, tibi quem promitti saepius audis. *V. Æ. IV.*, 792.

and in the poem entitled *Laudes Herculis*, sometimes erroneously ascribed to Claudian,

Illi unum ferro : geminos *hīc* inermis et unus.

<sup>1</sup> With regard to *Fac*, see Heins. and Burman. on Ovid. Heroid. II., 98; and Voss. Aristarch. II., 29.

But is in most cases long, as in

Haec finis Priami fatorum, *hæc* exitus illum. *V. Æ. II.*, 554.

With regard to *Hoc*, no example can be quoted, except from the comic writers in which it is found short; or from the collection of the *Anthology*, which, for the most part, cannot be regarded as any authority; but it is often long, as,

Dicendum tamen est, *hœc* est, mihi crede, quod aegra. *O. II. XX.*, 109.

Hoc deus et vates, *hœc* et mea carmina dicunt. *O. II. XXI.*, 235.

These are the *facts*; the opinions expressed by the old grammarians respecting the quantity of these words differ widely from each other. Velius Longus and Priscian seem to think that *hic* and *hoc* are both naturally short, and that in all passages where they are found long they ought to be written *hicce*, *hocce*, and considered as abbreviations of *hicce*, *hocce*.<sup>1</sup>

Terentianus Maurus, Marius Victorinus, Probus, Charisius, and Martianus Capella, on the other hand, assert that in these words *c* has the same force in pronunciation as a double consonant; that, consequently, *hic* and *hoc* ought always to be long, and that Virgil was guilty of an inaccuracy in changing the pronunciation and quantity of *hic*, in the two passages cited above.

Vossius says that *hoc* is used short in the nominative and vocative; but he is unable to bring any better authority than that of two anonymous poets in the collections:—

Et vos *hœc* ipsum quod moriamur invitat,  
Propter *hœc*, atque aliis donis des cuncta roganti.<sup>2</sup>

See Priscian, p. 958. Velius Longus, p. 2219. Marius Victorinus, p. 2471. Probus, p. 1390. Charisius, pp. 4, 5. Terentianus Maurus, v. 1657. Martianus Capella, lib. iii. Voss. Aristarch., lib. ii., c. 29. *Classical Journal*, vol. ix., p. 339.

*Si quæ*, *ne quæ*, *num quæ*, are abbreviations for *si aliqua*, *ne aliqua*, *num aliqua*, ought to be written in one word *siquæ*, *nequæ*, *numquæ*, and will then fall under the next rule.

<sup>1</sup> Zumpt says—"The nominative *hic*, and the neuter *hoc*, although the vowel is naturally short, are commonly used long, because the pronunciation was *hicce* and *hocce*, as a compensation for the ancient form *hicce*, *hocce*."

<sup>2</sup> This line now stands in the ed. of Meyer—

Proque *hœc* atque aliis donis des digna merenti.

ON THE

QUANTITY OF FINAL SYLLABLES.

---

II. POLYSYLLABLES.

---

FINAL A.

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RULE VII.

*A final is short,*

As—*navită, musă, alnă, Hectoră, nomină, &c.*

*Exceptions.*

*A final is long in the following cases:—*

- a.* In the ablative singular of nouns of the first declension, as in *pictură inani, altă mente, &c.* (I.)
- b.* In vocatives of the first and third declensions from nominatives in *as*, as—*Aeneă, Pallă, Atlă*.  
But vocatives in *a* from nominatives in *es*, follow the general rule, as—*Orestă, Polydectă, Thyestă, Aetă.* (II.)<sup>1</sup>
- c.* In the imperative of the first conjugation, as *praemonstră, conservă.* (III).
- d.* In all undeclined words,  
As—*circă, citră, contră, extră, frustră, infră, iuxtă, supră, ultră, anteă, posteă, postillă, praetereă, proptereă*, the numerals as *trigintă, &c.*  
But *eiă, ită, quiă*, follow the general rule, and also *alphă, betă* —the names of letters. (IV.)

<sup>1</sup> These are all Greek forms.

*Examples.*

*Navitā* tum stellis numeros et *nominā* fecit. *V. G. I.*, 137.

*Musā*, mihi causas memora, quo numine laeso. *V. Æ. I.*, 8.

Liber et *almā* Ceres, vestro si munere terram. *V. G. I.*, 7.

Hectoris hic magni fuerat comes, *Hectorā* circum. *V. Æ. VI.*, 166.

a. Sic ait atque animum *picturā* pascit inani. *V. Æ. I.*, 464.

Exciderant animo; manet *altā* mente repostum. *V. Æ. I.*, 26.

b. *Aeneā*, vigila, et velis immitte rudentes. *V. Æ. X.*, 229.

Teque iuvat, *Pallā*; sed bellis acer Halesus. *V. Æ. X.*, 411.

Tempus, *Atlā*, veniet tua quo spoliabitur auro. *O. M. IV.*, 643.

Feecrunt Furiae, tristis *Orestā*, tuae. *O. T. I.*, v., 22.

Te tamen, O parvae rector, *Polydectā*, Seriphi. *O. M. V.*, 242.

Tereos, aut coenam, crude *Thyestā*, tuam. *M. IV.*, xlix., 4.

Amplexus, *Aetā*, dares fletusque videres. *V. F. VIII.*, 11.

c. Incorrupta mei *conservā* foedera lecti. *P. IV.*, iii., 79.

Currenti spatium *praemonstrā*, callida Musa. *L. VI.*, 93.

d. *Circā* mite solum Tiburis et moenia Catili. (*Choriamb.*) *II. O. I.*,  
[xviii., 2.

Dextera dirigit, nec *citrā* mota, nec ultra. *O. M. V.*, 186.

*Contrā* non ulla est oleis cultura neque illae. *V. G. II.*, 420.

Laudet ametque domi, premat *extrā* limen iniquus. *H. E. I.*,  
[xix., 36.

*Frustrā* nam scopulis surdior Icari. (*Choriamb.*) *II. O. III.*,  
[viii., 21.

*Infrā* Lucili censum ingeniumque tamen me. *II. S. II.*, i., 75.

Imperio accitos alta *intrā* limina cogit. *V. Æ.*, XI., 235.

Ut *iuxtlā* genitorem adstat Lavinia virgo. *V. Æ. VII.*, 72.

Frigidus est etiam fons, *suprā* quem sita saepe. *L. VI.*, 880.

Quos alios muros, quae iam *ultrā* moenia habetis. *V. Æ. IX.*, 782.

Ubi iste, post Phaselus, *anteā* fuit. (*Iamb. Trim.*) C. IV., 10.  
 Petti, nihil me, sicut *anteā*, iuvat. (*Iamb. Trim.*) H. E. XI., 1.  
*Intereā* magno misceri murmure pontum. V. Æ. I., 124.  
 Multaque *praetereā* Laurentis praemia pugnae. V. Æ. XI., 78.  
 Praeclaram mundi naturam, *proptereā*que. L. V., 157.  
 Nec sibi *postillā* metuebant talia verba. C. LXXXIV., 9.  
 Mentula habet [instar] *trigintā* iugera prati. C. CXV., 1.  
 Et numquam visis *trigintā* clara mamillis.<sup>1</sup> I. S. XII., 74.  
 Ferret ad aurigerae caput arboris, *Eiā* per ipsum. V. F. VIII., 110.  
 Incolimus; sed vos, si fert *itā* corde voluntas. V. Æ. VI., 675.  
 Sed *quiā* non aliter vires dabit omnibus aequas. V. G. II., 286.  
 Quod *alphā* dixi, Codre, paenulatorum. (*Scazon.*) M. V., xxvi., 1.  
 Dicis licebit *betā* me togatorum. (*Scazon.*) M. V., xxvi., 4.

#### Remarks.

I. The ablative singular of the first declension is long, because it is a contraction; the original form of the ablative of *penna* was *penna-e*, contracted *pennā*, and so in all others.—See *Appendix* on the Original Form of the Declensions.

II. The Romans here follow the example of the Greeks, from whose poets they borrowed all these proper names; thus we have uniformly *Ἀινειᾶ*, *Πουλυδαμᾶ* *Λαιοδαμᾶ*, but *Ὅρεστᾶ*, *Θυεστᾶ*, &c.

III. Here again we have a contraction, *amā* is contracted for *ama-e*, just as *docē* is contracted for *doce-e*.—See *Appendix* on the Conjugations.

IV. I consider *circā*, *citrā*, *contrā*, *extrā*, *frustrā*, *infrā*, *intrā*, *iuxtā*, *suprā*, *ultrā*, to be imperatives of verbs of the first conjugation, of which *frustro*, *intro*, *supero* (cont. *supro*), are still in use, and thus we can satisfactorily account for the long quantity of the last syllable.

It is not easy to give an explanation of *anteā*, *posteā*, *intereā*, *praetereā*, *postillā*, as these at first sight appear to be compounds of the prepositions *ante*, *post*, *inter*, *praeter*, with the accusatives plural of *is* and *ille*, in which case the last syllable ought undoubtedly to be short. An ingenious writer in the *Classical Journal* (Mr. Carson of the Edinburgh High School, I believe) has endeavoured

<sup>1</sup> *Trigintā* occurs in Virgil, Æ. I., 268; III., 391; viii., 44, but in all these the last syllable is in Caesura, and therefore I have preferred quoting the two examples given above.

to show, that *ea* and *illa* in these words are in the ablative case; but I feel disposed to agree with the author of a very able article in the *Journal of Education*, vol. i., p. 106, who supposes them to be formed from *ante eam*, *post eam*, &c., the correlatives *antequam*, *postquam*, still retaining the final letter.

*Contra* is said to have the last syllable sometimes short, upon the following authorities :—

*Contrăque* Lethaei quassare silentia rami. *V. F.* VIII., 34.

Which is the reading of the Junt. and Ald. edd., but all the good MSS. give the reading now universally received—

*Cunctaque* Lethaei quassare silentia rami.

We find also,

*Contră* iacet cancer patulam distentus in alvum. *Man.* II., 253.

The MSS., however, vary, and from the reading as it stands in the oldest of them, Bentley, with great ingenuity, makes out,

*Strata* iacent, cancer patulam distentus in alvum.

But a writer like Manilius, whose age is uncertain, and whose text in so many places is hopelessly corrupt, cannot be received as an authority in a matter of this sort.

Lastly, we have a scrap from some ancient anonymous poet,

Quis pater, aut cognatu' volet nos *contră* tueri.<sup>1</sup>

Which is worth nothing. But when we come down to Ausonius, it forms one in the long catalogue of barbarisms common among the writers of that period.

Saepe mora est quotiens *contră* parem dubites. *A. P.* I., 16, *Praef.*  
[*Epig.*

*Posteă.* It may be difficult to adduce a satisfactory example of this word, without having recourse to the comic writers; but there is no reason to suppose that it differed in quantity from *anteă*. We find, indeed,

*Posteă* mirabar cur non sine litibus esset. *O. F.* I., 165.

But the difficulty is easily avoided by taking it as two separate words, *Post ea*, or by pronouncing it as a dissyllable, *Posteă*. (See

<sup>1</sup> This is a line quoted by Varro, *L. L.* Lib. VII., § 12, ed. Müll., when discussing the meanings of *tueri*. A quotation which immediately precedes it is from Ennius, whence this verse also is supposed to belong to that poet. See also a quotation from Ennius, ap. Serv. ad *Virg. Aen.* viii., 361, in which we find

*Contră* carinantes, verba atque obscena profatus.

below, under Poetical Licenses.) As to *posteaquam*, cited from Victorinus, it is utterly unworthy of notice.

*Postilla*. A better example of this word is given in the Port Royal Grammar.

Hypsipyle nullos *postillā* sensit amores. *P* I., xv., 19.

But in this line, *postilla* is a conjectural emendation of G. Fabricius, which has not been generally received.

*Triginta*. Many prosodians in their love for doubtful quantities, assert that the final *a* in the numerals is either long or short. In support of this position, they bring forward

Ter *trigintā* quadrum partes per sidera reddant. *Man.* II., 322.

Even if we admit the evidence of Manilius, his testimony will avail but little in this case. In all the oldest MSS. of the classics, numbers were expressed by marks, not by words; hence, when the transcriber found LXXX. in his copy, he ignorantly rendered it by *Ter triginta*, instead of *Nongentae*. (See Bentley's note.) This is rendered still more probable by the circumstance, that *Triginta* occurs six lines lower down, with its true quantity.

*Trigintā* duplicat partes, pars tertia deerit.

With regard to *quinquagintā*, we have,

Mutua quod nobis ter *quinquagintā* dedisti. *M.* III., xl., 1.

But several MSS. give *quinquagenā*. Again,

*Sexagintā* teras cum limina mane senator. *M.* XII., xxvi., 1.

In which passage *Sexagena* is probably the true reading. See Voss. Aristarch.—Schrevel. not. ad loc.

We have *Sexagintā* in *Martial* VII., ix., 1. *Septuagintā* is found in the *Anthology* (IV., 283, 314), and Ausonius shortens *Nonagintā*.

*Nonagintā* dies et quatuor et medium sol. *A. Ecl.* IV., 1.

*Quiā*. Notwithstanding the frequent occurrence of this word in the best writers, by whom the last syllable is uniformly made short,<sup>1</sup> Dr. Carey pronounces it doubtful, on the suspicious authority of a single line in Phaedrus.

Ego primam tollo nominor *quiā* leo. *P.* I., v., 7.

<sup>1</sup> In reading over the Latin poets, previous to editing the present work, I had the curiosity to mark how often *quia* occurred in the best writers with the last syllable short. The following is the result:—In Lucretius, 107 times; in Virgil, 7 or 8 times, besides *quiānam*, *Æ.* V., 13, X., 6, and *quiāne*, *Æ.* IV., 538; in Horace, 34 times; in Tibullus, once; in Propertius 10 times; in Ovid, 125 times; but *not once* in any of these authors with the *a* long.

But almost all editors agree in considering the line corrupt, and most of them read

Ego primam tollo quoniam nominor leo.

In Ausonius indeed we have *quiā*,

Sed *quiā* nostro docuere in aevo. (*Sapph.*) *A. Prof.* VIII., 7.

See also Plaut. *Bacch.* IV., iv., 29.

Some except from the imperatives of the first conjugation, *Putā*, used parenthetically, as in

Hoc, *putā*, non iustum est, illud male, rectius illud. *P. S.* IV., 9.

To which we may add, *Mart.* IX., xvi., 5, and XI., xcv., 2; but in all these instances many MSS. give *puto*, which makes the matter doubtful.

We find in most editions of Catullus,

Istos *commodā*, nam volo ad Serapin. (*Phalaecian.*) *C.* X., 26.

The line, however, is generally supposed to be corrupt, although the learned are not agreed as to the emendation which ought to be adopted.

## FINAL E.

### RULE VIII.

E final is short,

As—*exemplarē*, *bonē*, *foederē*, *Calpē*,<sup>1</sup> *Praenestē*, *illē*, *verterē*, *sinē*, *impunē*, *ritē*, &c.

*Exceptions.*

E final is long in the following cases:—

- a. In words of the first and fifth declensions, and in adverbs derived from the latter,

As—*Aeglē*, *crambē*, *Thisbē*, *Nymphē*, *Melpomenē*, *Alcidē*, *Actoridē*, *diē*, *fidē*, *famē*, *quarē*, *hodiē*, &c. (I.)

- b. In contracted plural cases of the third declension, in words transplanted from the Greek,

<sup>1</sup> *Calpe*, in the example quoted from Juvenal on the next page, must be the ablative from a nominative, *Calpes* or *Calpis*, of the third declension, although in other passages (e. g., *Plin.* II. N. III., proem.) the nominative *Calpe* is found, and is generally considered to belong to the first declension.



As—*cetē, melē, pelagē, tempē, &c.*; i. e., κητεα, μελεα, πελαγεα, τεμπεα, contracted κητη, μελη, πελαγη, τεμπη.

c. In the second person singular of the imperative of the second conjugation, as—*gaudē, salvē, valē.* (II.)

But *cave* has the last syllable either long or short. (III.)

d. In adverbs formed from adjectives of the first and second declension, as—*probē, latē, longē.*

But *benē, malē, infernē, supernē*, follow the general rule. (IV.)

e. In the adverbs *fermē, ferē, ohē.*

*Temere* is not found in any good writer except before a word beginning with a vowel. (V.)

### Examples.

*Exemplarē dare et vestigia notitiāi.* L. II., 123.

*Consulis, o bonē rex : cuncti se scire fatentur.* V. *Æ.* XI., 344.

*Des, pater, et pacem hanc aeterno foederē iungas.* V. *Æ.* XI., 356.

*Aequora transiliet, sed longe Calpē relicta.* I. S. XIV., 279.

*Dum tu declamas Romae Praenestē relegi.* II. E. I., ii., 2.

*Illē mihi ante alios fortunatusque laborum.* V. *Æ.* XI., 416.

*Verterē, Maccenas, ulmisque adiungerē vites.* V. G. I., 2.

*Queis sinē nec potuerē seri nec surgerē messes.* V. G. I., 161.

*Et saepe alterius ramos impunē videmus.* V. G. II., 32.

*Ergo ritē suum Baccho dicemus honorem.* V. G. II., 393.

a. *Aglē Naiadum pulcherrima, iamque videnti.* V. E. VI., 21.

*Occidit miseros crambē repetita magistros.* I. S. VII., 154.

*Saepe ut constiterant, hinc Thisbē, Pyramus illinc.* O. M. IV., 71.

*Daphnidis Idaei quem Nymphē pellicis ira.* O. M. II., 77.

*Quem tu Melpomenē semel.* (*Choriamb.*) II. O. IV., iii., 1.

*Te precor, Alcidē, coeptis ingentibus adsis.* V. *Æ.* X., 461.

*Quantus in Aeacidē, Actoridēque fuit.* O. E. P. II., iv., 22.

*Libra diē somnique paris ubi fecerit horas.* V. G. I., 208.

*Forte diē solemnem illo rex Arcas honorem.* V. *Æ.* VIII., 102.

Efflāre ; iussas cum *fidē* poenas luam. (*Iamb. Trim.*) *H. E.*  
[XVII., 37.]

Amissis, ut fama, apibus morboque *famēque*. *V. G. IV.*, 318.

*Quarē* per divos oratus uterque penates. *H. S. II.*, iii., 176.

Muneribus servos corrumpam, non *hodiē* si. *H. S. I.*, ix., 57.

Quae mens est *hodiē*, cur eadem non puero fuit. (*Choriamb.*) *H. O.*  
[IV., x., 7.]

b. Dum *cetē* ponto innabunt, dum sidera coelo. *S. VII.*, 476.

At Musaea *melē* per chordas organicei quae. *L. II.*, 412.

At *pelagē* multa et late substrata videmus. *L. VI.*, 620.

*Tempē* quae sylvae cingunt super impendentes. *C. LIV.*, xiv., 287

c. *Gaudē*, quod nulla est aequae formosa, doleres. *P. III.*, viii., 35.

*Salvē* magna parens frugum Saturnia tellus. *V. G. II.*, 173.

*Valē*, Sabine, iam valete formosi. (*Scazon.*) *V. C. VII.*, 7.

Imperiosa trahit Proserpina vive *valēque*. *H. S. II.*, v., 110.

{ *Cavē*, *Cavē*! namque in malos asperrimus. (*Iamb. Trim.*)  
[*H. E. VI.*, 11.]  
{ Lucum ligna? *cavē* ne portus occupet alter. *H. E. I.*, vi., 32.  
{ Tu *cavē* ne minuas, tu ne maius facias id. *H. S. II.*, iii., 177.  
{ Neu, *cavē*, defendas, quamvis mordebere dictis. *O. T. I.*, i., 25.

d. Suffenus iste, Vare, quem *probē* nosti. (*Scazon.*) *C. XXII.*, 1.

Directaeque acies et *latē* fluctuat omnis. *V. G. II.*, 281.

Aequora transiliet, sed *longē* Calpe relictā. *I. XIV.*, 279.

Si *benē* quid de te merui, fuit aut tibi quidquam. *V. A. E. IV.*, 317.

Insequitur, cumulosque ruit *malē* pinguis arenae. *V. G. I.*, 105.

Ne tibi sit fraudi quod nos *infernē* videmus. *L. VI.*, 187.

Remorum recta est, et recta *supernē* gubernā. *L. IV.*, 440.

e. Iamque *ferē* sicco subductae littore puppes. *V. A. E. III.*, 135.

Vina *ferē* dulces oluerunt mane Camoenae. *H. E. I.*, xix., 5.

Rarus enim *fermē* sensus communis in illa. *I. S. VIII.*, 73.

Mobilis et varia est *fermē* natura malorum. *I. S. XIII.*, 236.

Importunus amat laudari donec *ohē* iam. *H. S. II.*, v., 96.

*Remarks.*

I. In all such words as *Aeglē*, *Thisbē*, *Nymphē*, *Melpomenē*, *Alcidē*, *Actoridē*, the *e* is long, because it represents the Greek  $\eta$ , as it does also in *cetē*, *metē*, *pelagē*, *Tempē*.

But these words, which are transplanted without change from the Greek, must not be confounded with those which, although Greek in their origin, are altered in such a manner as to be declined after the Latin model, and consequently adopt the quantity of Latin words: thus we have *Achilles* declined regularly as a noun of the third, and therefore *Achillē* in the ablative has the last short.

Et tumidas proavo fregit *Achillē*<sup>1</sup> domos. P. IV., xi., 40.

and so in similar instances.

The *e* is long in genitives and ablatives of the fifth, because it is a contracted syllable, as may be seen by referring to the *Appendix* on the Original Form of the Declensions.

II. In like manner *e* is long in the second person singular of the imperative of the second conjugation, because that also is a contracted syllable, *salve* being contracted for *salve-e*, &c.—See *Appendix* on the Conjugations.

III. With regard to the double quantity in *cavē* or *cavē*, the most simple explanation is that given by Vossius II., c. xxv., who supposes that anciently two forms of the verb were in use, one belonging to the second, and the other to the third conjugation, just as we find both *fero* and *ferreo*, *fulgo* and *fulgeo*, *oleo* and *olo*,<sup>2</sup> &c.

Besides *cavē* or *cavē*, we find it frequently asserted, that *vale*, *vide*, *responde*, *salve*, have the last syllable common; but it will be seen that there is little evidence to prove this.

*Vale* occurs very frequently in Virgil, Horace, and Ovid, and always long except in the following line,

Idque quod ignoti faciunt *valē* dicere saltem. O. T. I., viii., 21.

but it is manifest that *vale* here, if separated from *dicere*, cannot be looked upon as an ordinary imperative, and cannot, from the manner in which it is employed, be regarded as subject to the common laws of quantity. In other passages, where *vale* is combined with *dico*, it is long, as Ovid, Met. XI., 460; XIII., 948; F. III., 563; Trist. I., iii., 57.

In addition to the above instance we have,

<sup>1</sup> Vossius makes a curious mistake here, in supposing that *Achille* is the vocative abbreviated for *Achilleu*, from a nominative *Achilleus*.

<sup>2</sup> For a full account of these verbs, see Struve, *ueber die Lateinische Declination und Conjugation*, p. 189.

Et longum, formose, *valē, valē*, inquit, Iolla. *V. E. III.*, 79.

Verba locus; dictoque, *valē, valē*, inquit, et Echo. *O. M. III.*, 501.

In these and like passages, the shortening of the *e* in *vale* is caused by the hiatus, as will be explained hereafter in the proper place, and is quite independent of the proper quantity of the syllable.

*Vide.* The supposition that the last syllable in *vide* is sometimes shortened, rests upon

Auriculas, *vidēs*is, ne maiorum tibi forte. *P. S. I.*, 108.

where *vidēs*is is a colloquial phrase, pronounced quickly and sharply as one word; and upon the insecure foundation of a line in Phaedrus,

*Vidē* ne dolone collum compungam tibi. (*Iamb. Trim.*) *P. III.*, vi., 3.

This is certainly the reading of the MSS., such as they are, and is defended by Bentley, who refers to the above passage in Persius, and to Terent. Adelph. IV., ii., 11. Burman reads

*Vidē* dolone ne collum pungam tibi.

The Bipont editors give

*Vidē* dolone collum ne pungam tibi.

In addition to the above,

Incumbens Odrussa mero: *vidē* lata comantem. *V. F. V.*, 595.

but many of the oldest edd., and some MSS., have *viden'alta*, which has been adopted by Heinsius, Burman, and all the best modern editors. To conclude,

Hoc *vidē* ne rursum levitatis crimine damnes. *C. D. IV.*, xxv., 2.

but these apothegms, which go under the name of Cato, are now universally considered spurious.

*Responde*,

Si, quando veniet, dicet: *respondē* Poeta. *M. III.*, iv., 7.

The oldest edd., however, and MSS. vary, many having *respondeto*. *Respondēre*, indeed, is found in Manilius, but there too the reading is doubtful.

*Salve*,

Lector, *salvē*; taces dissimulasque, vale. *M. XI.*, cviii., 4.

This reading is defended by Vossius, but the Bipont and other

standard editions have *solve*, which is preferable in every point of view.<sup>1</sup>

The following is a list of the examples commonly quoted to prove that *e* is occasionally shortened in the second person singular of imperatives of the second conjugation. Several of these we have examined above, and it will be a useful exercise for the student to examine the remainder.

*Vidē.* Phaedr. III., vi., 3. Cato Distich. IV., 25. On *Vidēn*, see Burm. ad Val. Flacc., V., 595. Husck. ad Tibull. II., i., 25. *Vidēsis.* Pers. S. I., 108. *Cavē.* Catull. LXI., 151; see Heindorf. ad Hor. Satt. II., iii., 38, 177. Epp. I., iii., 19. *Manē.* Catull. X., 27. *Favē.* Ov. Amm. II., xiii., 21. Grat. 462. *Valē.* Ov. Trist. I., viii., 21. *Havē.* Ov. Amm. II., vi., 62. *Miscē.* Anthol. Lat. V., 135, 18. *Exorquē.* Prudent. Peristeph. V., 60. *Percensē.* Prudent. Hamart., 624. *Respondē.* Mart. III., iv., 7. *Salvē.* Mart. XI., cviii., 4.

#### IV. Ausonius has *internē*.

*Distinctas internē vias mirere deorum.* A. U. XIV., 14.

*Implicitum quam te nostris internē medullis.* A. E. V., 21.

and we find in him the barbarisms—

*Quum vere obiurgas, sic inimicē invas*

*Quum falso landas tunc et amicē noces.* A. S. S. S. *Thales.*

#### V. *Fere* has the last short in the later writers, *e. g.*,

*Nam tecum ferē totus ero quocumque recedam.* A. Ep. CV., 5.

It is said to be short in the comic writers also, see Terent. Heaut. I., i., 70.

## FINAL I.

### RULE IX.

*I final is long,*

As—*frumentī, Iccī, scribendī, nullī, orbī, fallacī, narravī, notī, laetari, arcerī, describī, partiri, utī, &c.*

<sup>1</sup> There is a long and learned note by Daumius, on the subject of shortening *e* in imperatives of the second conjugation, in Artzenius's edition of the Disticha of Cato, p. 289.

*Exceptions.*

*I* final is short in the following cases:—

- a. In all nouns transplanted from the Greek, which in the original have *i* short; as—*Minoidi*, *Phyllidi*, *Daphni*, *Pari*, *Adoni*, *Amarylli*, *Chlori*, *Sidon*, *Cecropi*, &c., and in Latin words declined according to the Greek model, such as *Tibri*; but this, of course, does not apply to such words as *Dana*, *Simo*, where *i* represents a diphthong, these being in the original *Δαναοι*, *Σιμοε*. (I.)
- b. In *nisi* and *quasi*. (II.)
- c. *I* final is doubtful in *mihi*, *tibi*, *sibi*, *ibi*, *ubi*. (III.)
- d. In the older poets, the *s* in short final *is*, is sometimes dropped before a word beginning with a consonant, in which case the *i* is short.

*Examples.*

Paullatim et sulcis *frument*i quaereret herbam. V. G. I., 134.

*Icc*i beatis nunc Arabum invides. (*Alcaic Hendec.*) H. O. I., [xxxix., 1.

Garrulus atque piger *scribend*i ferre laborem. H. S. I., iv., 12.

*Null*i cura fuit externos quaerere divos. P. IV., i., 17.

Pectora, terrarum qui in *orb*i sancta tuetur. L. V., 75.

Nec fraus te incolumem *fallac*i perferet Auno. V. Æ. XI., 717.

Ah quoties iuvenum *narrav*i potus amores. O. H. XVI., 241.

*Nol*i nobilibus, *nol*i te offerre beatis. P. II., xxiv., 49.

Hanc quisquam lacrymis *laetar*i credit amantum. O. A. III., x., 15.

Concilio possent *arcer*i tempore iniquo. L. I., 184.

Si quis erat dignus *describ*i quod malus aut fur. H. S. I., iv., 3.

Nec signare quidem aut *partir*i limite campum. V. G. I., 126.

Miscet numen *ut*i Graecia Castoris. (*Choriamb.*) H. O. IV., v., 34.

a. Morte ferox Theseus, qualem *Minoid*i luctum. C. LXIV., 248.

*Phyllid*i Demophon patria dimittit ab urbe.<sup>1</sup> *Sab. Ep.* II., 1.

<sup>1</sup> Some editions read,

Hanc tibi Demophon patria dimittit ab urbe.

Inserere, *Daphnī*, pīros carpent tua poma nepotes. *V. E. IX.*, 50.

Dux *Parī* Priamīde, damno formose tuorum. *O. H. XIII.*, 43.

Ferret, *Adonī*, fui? Nec grates immemor egit. *O. M. X.*, 682.

Mirabar quid moesta deos, *Amaryllī* vocares. *V. E. I.*, 37.

Et te *Chlorī* decet, filia rectius. (*Choriamb.*) *H. O. III.*, xv., 8.

*Sidonī*, sic fueras adspicienda Iovi. *O. F. V.*, 610.

Impia funeribus, *Cecropī terra*, tuis. *O. H. X.*, 100.

Haud procul a ripis, advena *Tibrī*, tuis. *O. F. III.*, 524.

b. Nec veni, *nīsī* fata locum sedemque dedissent. *V. Æ. XI.*, 112.

Sed *quasī* naufragieis magneis multisque coorteis. *L. II.*, 553.

Quid *quasī* natali cum poscit munera libo. *O. A. A. I.*, 429.

c. { Non *mihī* si linguae centum sint oraque centum. *V. G. II.*, 43.  
Tros Tyriusque *mihī* nullo discrimine agetur. *V. Æ. I.*, 574.  
{ Quare monendus es *mihī*, bone Egnati. (*Scæzon.*) *C. XXXIX.*, 9.

{ Haud obscura cadens mittet *tibi* signa Bootes. *V. G. I.*, 229.

{ Cuncta *tibi* Cererem pubes agrestis adoret. *V. G. I.*, 343.

{ Quare refectus maximas *tibi* grates. (*Scæzon.*) *C. XLIV.*, 16.

{ *Tibi*que pallor luteus. (*Iamb. Dim.*) *H. E. X.*, 16.

{ Iam *sibi* tum curvis male temperat unda carinis. *V. G. I.*, 360.

{ Quod quisque minxit hoc solet *sibi* maue. (*Scæzon.*) *C.*

[*XXXIX.*, 18.

{ Quanto quisque *sibi* plura negaverit. (*Choriamb.*) *H. O. III.*,

[xvi., 21.

{ Aut *ibi* flava seres mutato sidere farra. *V. G. I.*, 73.

{ Ter conatus *ibi* collo dare brachia circum. *V. Æ. II.*, 792.

{ Aut in materiam ligni pervenit, *ibi* iam. *L. IV.*, 149.

{ Nosque *ubi* primus equis oriens adflavit anhelis.<sup>1</sup> *V. G. I.*, 250.

{ Instar veris enim vultus *ubi* tuus. (*Choriamb.*) *H. O. IV.*, v., 6.

{ Delos *ubi* nunc, Phoebe, tua est, *ubi* Delphica Pytho. *T. II.*,

[iii., 26.

d. Te nunc sancta precor Venus et genetrix *patri* nostri. *E. A.*

[*I., frag. 9.*

At fixus nostris tu *dabi* supplicium. *C. CXVI.*, 8.

<sup>1</sup> Virgil uses *ubi* upwards of forty times, but never lengthens the second syllable.

*Remarks.*

I. Some Greek nouns in the dative contain three short syllables in succession, as, *Thētidī*, *Pāridī*, *Tyndārīdī*, and consequently could not find a place in Dactylic verse, without the elision of the last syllable, if it retained its proper quantity. Such syllables are frequently lengthened in the poets by the force of Caesura, as will be explained hereafter in the chapter on Caesura. Thus we find,

Tum *Thetidī* pater ipse iugandum Pelea sensit. *C. LXIV.*, 21.

Dulcior ignis erat *Paridī* cum Graia per arma. *P. III.*, viii., 29.

*Tyndaridī* poterat gaudia ferre suae. *P. III.*, viii., 30.

Et Zephyris Glaucouque bovem, *Thetidī*que iuvenecam. *V. F. I.*, 190.

Quam *Thetidī* longinqua dies Glaucouque repostam. *V. F. II.*, 286.

To which add,

*Thetidī*. *C. LXIV.*, 337. *O. H. XX.*, 60. *M. XI.*, 221. *E.* 433.

*Paridī*. *O. H. VIII.*, 22; *XIII.*, 74; *XVI.*, 161. *R. A.* 711.

*Capyi*. *O. F. IV.*, 45.

II. *Nisi*, according to Dr. Carey, has the last sometimes long, and he gives an example,

His parvus (Lechiaie *nīsī* vetarent). (*Phalaccean.*) *S. S. IV.*, iii., 59.

He ought to have mentioned at the same time, that the MSS. are in this place hopelessly corrupt; that the line, as given by him, is a conjectural emendation, and that scarcely two editors read the passage in the same way; the Bipont has

His parvus, Lecheo nihil vetante.

We have, it is true, in Sidonius Apollinaris,

Sint tantum penitusque *nīsī* nihil esse probentur. *C. XV.*, 104.

but if such an authority were worth anything, we might here plead the force of the Caesural pause.

*Quasi*, also, is said to have the last doubtful on the authority,

Proinde *quasī* fieri nequeat, quod pugnat uterque. *L. V.*, 728.

Et devicta *quasī*, cogatur ferre patique. *L. II.*, 291.

But in the first of these, the best MSS. give,

Proinde *quasi id* fieri nequeat, quod pugnat uterque.

And in the second, the lengthening of the *i* may fairly be attri-



buted to the force of the Caesura, especially since we find *quasi* twice in Lucretius IV., 1011, and VI., 972.

III. The compounds of *ibi*, *ubi*, and *uti*, deserve particular attention, as the practice of the poets seems to be singularly capricious. *Ibi*, as we have seen, has the last common, but in *alibi*, *ibidem*, the *i* is never found short,<sup>1</sup> *e. g.*,

Nec tam praesentes *alibi* cognoscere divos. V. E. I., 42.

Crebra ferit : demissae aures, incertus *ibidem*.<sup>1</sup> V. G. III., 500.

*Ubi* also has the last common, but in *necubi*, *sicubi*, *ubinam*, *ubivis*, the *i* is always short; in *ubique* it is always long : while in *ubicunque* it is doubtful, *e. g.*,

*Sicubi* magna Iovis antiquo robore quercus. V. G. III., 332.

*Necubi* suppressus pereat gener. O bene rapta. L. P. X., 958.

Non *ubivis* coramve quibuslibet. In medio qui. II. S. I., iv., 74.

Victoresque cadunt Danai : crudelis *ubique*. V. Æ. II., 368.

{ Clamat, Io matres, audite *ubicunque*<sup>2</sup> Latinae. V. Æ. VII., 400.  
 { Servor *ubicunque* est, uni mea gaudia servo. O. M. VII., 736.  
 { Te, Dea, munificam gentes *ubicunque*<sup>3</sup> loquuntur. O. A. III., x., 5.

In *uti* the *i* is always long, so also in *veluti*; but it is always found short in *sicuti*, *utinam*, *utique*, *e. g.*,

*Sicuti* quadrupedum cum primeis esse videmus. L. II., 537.

O *utinam* tunc cum Lacedaemona classe petebat. O. II. I., v.

The doubtful quantity in *mihi*, *tibi*, *sibi*, *ibi*, *ubi*, &c., and the consequent variations in their compounds, may perhaps be accounted for in the following manner. These words originally ended in the diphthong *ei*, *mihei*, *tibei*, *sibei*, *ibei*, *ubei*, and under this shape they are frequently found in inscriptions and MSS., especially those of Lucretius. One of the vowels of the diphthong being dropped, which, as we have already seen, frequently took place, they would sometimes appear as *mihe*, *tibe*, *sibe*, &c., and sometimes as *mihi*, *tibi*, *sibi*, &c.; in the former case, final *e* being short in Latin words, except under particular circumstances, the last syllable would be made short by the poets; in the latter case, final *i* being long in

<sup>1</sup> *Ibidem* perhaps occurs in the comic writers,

Quid quod dedisti scortis? *Ibidem* una traho. P. T. II., iv., 10.

<sup>2</sup> Heyne reads here *ubiqueque*.

<sup>3</sup> We have *ubicunque* in II. O. III., xvii., 13, and II. S. I., ii., 62.

Latin words, the syllable would retain its original quantity, as it probably always did in prose.

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FINAL O.

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RULE X.

*O final is always long in datives and ablatives of the second declension; in adverbs derived from them; in words transplanted from the Greek, which have ω in the original, and in all other cases not specified in the following paragraphs: thus we have* praeceptō, verbō, priscō, magnō; tutō, crebrō, verō, consultō; Sapphō (Σαπφω), Argō (Αργω), Cliō (Κλειω); Iō (interjection), ultrō, &c.

a. *O final in nominatives of the third declension is, with very few exceptions, long in the writers of the Augustan age, and their predecessors,<sup>1</sup> as, imago, virgo. (I.)*

In proper names, however, of the third declension, *o final* is common even in the best writers, in whom we find, *Polliō, Scipiō, Curiō, Virrō*, and the like.

b. *O final in verbs is very rarely shortened by writers of the Augustan age, and their predecessors, except in sciō, nesciō, putō, volō, which are, for the most part, used parenthetically. (II.)*

c. *O final in the gerund (III.), and in the following words:—ambo, ergo, ideo, immo, porro, postremo, quando, sero, vero, is perhaps never found short except in writers posterior to the Augustan age. (IV.)*

d. *O final is always short in the following words, in good writers:—citō, duō, egō, octō, modō the adverb, and its compounds, dummodō, postmodō, quomodō, tantummodō.<sup>2</sup> (V.)*

*Examples.*

Nec tamen huic nimium praeceptō credere tutum est. *O. R. A.*, 349.

<sup>1</sup> In no case is the influence of time upon Latin Prosody more conspicuous than in the case of final *o*, the practice of the earlier and later ages being in marked opposition to each other. Diomedes asserts (p. 430) that the older Romans uniformly lengthened *o final*.

<sup>2</sup> To these we may perhaps add *endō*, the old form of *in*.

Quod genus *endō* mari Aradio fons dulcis aquai. *L. VI.*, 891.

But many editors, both here and elsewhere, always write *indu*.

Audisti coram nec *verbō* parcius absens. *H. E. I.*, vii., 38.  
*Priscō* si credis, Maecenas docte, Cratino. *H. E. I.*, xix., 1.  
 Vim subitam tolerare, ita *magnō* turbidus imbri. *L. I.*, 287.  
*Tutō* res teneras effert in luminis oras. *L. I.*, 180.  
 Tempora nec numera, nec *crebrō* respice Romam. *O. R. A.*, 223.  
 Non manifesta tamen; cum *verō* sustulit acre. *O. M. XV.*, 579.  
 Extenuantis eas *consultō*; ridiculum acri. *H. S. I.*, x., 14.  
*Sapphō* puellis de popularibus. (*Alc. Hendec.*) *H. O. II.*, xiii., 25.  
*Argō* funestas pressa bibisset aquas. *O. A. II.*, xi., 6.  
*Cliō*que et curvae scita Thalia lyrae. *O. F. V.*, 54.  
*Iō* triumphe, tu moraris aureos. (*Iamb. Trim.*) *H. E. IX.*, 21.  
*Ultrō* contentus rogat, et peccasse fatetur. *P. II.*, xxv., 19.

a. Quorum quantula pars sit *imagō* dicere nemo est. *L. IV.*, 175.  
 Victa iacet pietas; et *virgō* caede madentes. *O. M. I.*, 149.  
 Et consulenti *Polliō* curiae. (*Alc. Hendec.*) *H. O. II.*, i., 14.  
 Contiguus poni, *Scipiō* magne, tibi. *O. A. A. III.*, 410.  
*Curiō*<sup>1</sup> legitimis nunc Fornacalia verbis. *O. F. II.*, 527.  
 Si quoi, *Virrō*, bono sacer alarum obstitit bircus. *C. LXXI.*, 1.

b. Sed tamen *estō* iam quantovis oris honore. *L. IV.*, 1167.  
*Agō*, meum quod non es ulta peccatum. (*Scazon.*) *C. XLIV.*, 17.  
 Interea mixtis *lustrabō* Maenala Nymphis. *V. E. X.*, 55.  
*Laudō* manentem si celeres quatit. (*Alc. Hendec.*) *H. O. III.*,  
 [xxix., 53.  
 Me servasse fidem, si *fallō*, vipera nostris. *P. IV.*, vii., 53.  
 Ipse mihi Mavors, *commendō* moenia, dixit. *O. F. VI.*, 53.  
 Nunc *sciō* quid sit amor, duris in cotibus illum. *V. E. VIII.*, 43.  
 Hoc sat erit, *sciō* me Danaïd e classibus unum. *V. Æ. III.*, 602.  
*Nesciō*, sed fieri sentio, et excrucior. *C. LXXXV.*, 2.  
 Hic mihi *nesciō* quod trepido male numen amicum. *V. Æ. II.*,  
 [735.

<sup>1</sup> The *Curio Maximus*.

At, *putō*, sic urbis misero est erepta voluptas. *O. E. P. I.*, viii., 39.  
 Nam quasdam *volō* cogitationes. (*Phalaecian.*) *C. XXXV.*, 5.<sup>1</sup>

- c. { Frigidus in pratis *cantandō* rumpitur anguis. *V. E. VIII.*, 71.  
 { Et voluisse mori, et *moriendō* ponere sensus. *O. T. I.*, iii., 99.  
 { Plurimus hic aeger moritur *vigilandō*, sed illum. *I. III.*, 232.  
 { Quae nosti *meditandō* velis inolescere menti. *A. E. CXLI.*, 2.

{ *Ambō* florentes aetatibus, Arcades ambo. *V. E. VII.*, 4.  
 { *Ambō* propositum peragunt iter urbis aventes. *H. S. II.*, vi., 99.  
 { Matronae peccantis in *ambō* iusta potestas. *H. S. II.*, vii., 62.  
 { *Ambō* pii, carique *ambō*; nequeam ipse priorem. *S. T. VI.*, 374.  
 { Amplius, *ambō* truces, ambo abscessere minantes.<sup>2</sup> *V. F. VII.*,  
 [653.]

{ *Ergō* non hycemes illam, non flabra neque imbres. *V. G. II.*, 293.  
 { *Ergō* Quinctilium perpetuus sopor. (*Choriamb.*) *H. O. I.*, xxiv., 5.  
 { *Ergō* velocem potuit domuisse puellam. *P. I.*, i., 15.  
 { *Ergō*, dum Stygio sub terris gurgite labor. *O. M. V.*, 504.  
 { *Ergō* pari voto gessisti bella iuventus. *L. P. IX.*, 256.  
 { Impune *ergō* mihi recitaverit ille togatas. *I. I.*, 3.  
 { Sed tamen esse tuus dicitur, *ergō* potest. *M. I.*, xv., 6.

{ Ac ne me foliis *ideō* brevioribus ornes.<sup>3</sup> *H. E. I.*, xix., 26.  
 { An *ideō* tantum veneras ut exires. (*Scazon.*) *M. I.*, i., 4.

{ Frustra? *immō* magno cum pretio atque malo. *C. LXXVII.*, 2.  
 { Adeo bene emit? inquis: *immō* non solvit. (*Scazon.*) *M. VIII.*,  
 [x., 3.]  
 { Vendere, nil debet, foenerat *immō* magis. *M. I.*, lxxxvi., 4.

{ Sed dicam vobis vos *porrō* dicite multis.<sup>4</sup> *C. LXVIII.*, 45.  
 { Atque anima est animae *proporrō* totius ipsa. *L. III.*, 276.

{ Multos *porrō* vides, quos saepe elusus, ad ipsum. *I. S. XI.*, 9.  
 { Spirat adhuc pinguisque meo, tu *porrō* sequeris. *S. T. VII.*,  
 [546.]

Et Scauros et Fabricios *postremō* severos. *I. S. XI.*, 91.

{ Chommoda dicebat si *quandō* commoda vellet. *C. LXXXIV.*, 1.  
 { Frigidus agricolam si *quandō* continet imber. *V. G. I.*, 259.  
 { Festorum herboso colitur si *quandō* theatro. *I. S. III.*, 173.

<sup>1</sup> Add to these, Catull. XVII., 3 and 23.

<sup>2</sup> These two quotations overturn the doctrine that *ambo* has the *o* always long when masculine, and short only when neuter.

<sup>3</sup> *Ideo* occurs three times in Virgil, viz., *G. II.*, 96; *III.*, 212; *Æ. IV.*, 228; but it is unnecessary to quote these, since in Dactylic verse the last syllable *must* be long if not elided.

<sup>4</sup> *Porro* is the Greek *πορρῶ*.

- { Heu *serō* revocatur amor *serōque* iuventus. T. I., viii., 41.  
*Serō* respicitur tellus, ubi fune soluto. O. A. II., xi., 23.  
 { Haec animo ante tubas. Galeatum *serō* duelli. I. S. I., 169.  
*Serō* dedit pocnas. Discerpi noxia mater. M. V. lxvii., 5.  
*Serō* memor thalami, moestae solatia morti. S. T. I., 596.  
 { Hic *verō* victus genitor se tollit ad auras.<sup>1</sup> V. Æ. II., 699.  
 Tu potior, Thebane, queri, nos *verō* volentes. S. T. II., 187.  
 { Quod petimus, sin *verō* preces et dicta superbus. V. E. V., 322.  
*d.* { Quicquid praecipies esto brevis, ut *citō* dicta. II. A. P., 335.  
 Nec *citō* credideris, quantum *citō* credere laedat. O. A. A. III.,  
 [685.  
 { Consule Pompeio primum *duō*, Cinna, solebant. C. CXIII., 1.  
 Et nobis idem Alcimedon *duō* pocula fecit. V. E. III., 44.  
 { Vel *duō*, vel nemo, turpe et miserabile, quare. P. I., 3.  
 Saepe *egō*, quum flavis messorem induceret arvis. V. G. I., 316.  
 { Non *modō* non omnem possit durare per aevom. L. II., 604.  
 Hic inter densas corulos *modō* namque gemellos. V. E. I., 14.  
 Herculis ritu *modō* dictus O Plebs. (*Sapphic.*) H. O. III., xiv., 1.  
 Nam *modō*, vos animo, dulces reminiscor amici. O. E. P. I.,  
 [viii., 31.  
*Dummodō* ne totum corrumpas luminis orbem. L. III., 411.  
 Foenum habet in cornu, longe fuge, *dummodō* risum. II. S. I.,  
 [iv., 34.  
 Cum victore sequor. Maecenas *quomodō* tecum. II. S. I., ix., 43.  
 { *Postmodō*, quod mi obsit, clare certumque locuto. II. S. II., vi., 27.  
*Postmodō* quae votis irrita facta velit. T. II., v., 102.  
 { Insequere et voti *postmodō* compos eris. O. A. A. I., 486.  
 Proximus esse. Velis *tantummodō*, quae tua virtus. II. S. I.,  
 [ix., 54.  
 { Sed regione nepae vix partes *octō* trahentis. Man. V., 339.  
 Sic crescit numerus, sic fiunt *octō* mariti. I. S. VI., 229.  
 { Vix *octō* nummis annulum unde coenaret. (*Scazon.*) M. II.,  
 [lvii., 8.

Remarks.

I. *Homō* is found short in Catullus, *nemō* and *leō* in Ovid, *mentiō* in the Satires of Horace; but it was not until the age of Lucan that the practice of shortening *o* final in nouns of the third declension became general; in his writings we find *cardō*, *pulmō*,

<sup>1</sup> *Vero* occurs very frequently in Virgil; the *o* always long.

*tirō*, *turbō*, &c.; and in Martial and his contemporaries it is perhaps oftener short than long.

{ *Nemō*ne in tanto potuit populo esse, Iuveni, *C. LXXXI.*, 1.  
 { Silenus quamvis *nemō* vocaret adest.<sup>1</sup> *O. F. VI.*, 324.

Qui? non est *homō* bellus? inquires; est.<sup>2</sup> (*Phalaecian.*) *C. XXIV.*, 7.

{ Nunc *leō*, nunc arbor, nunc erit hirtus aper. *O. A. A. I.*, 762.  
 { Gaetulusve *leō*, frangere persequor. (*Choriamb.*) *H. O. I.*, xxiii., 10.

Lividus et mordax videor tibi? *mentiō* siqua. *H. S. I.*, iv., 93.

*Cardō* tenet Tethyn, vetitae transcurrere densos. *L. P. IV.*, 73.

Aeris alternos angustat *pulmō* meatus. *L. P. IV.*, 327.

*Tirō* rudis, specta poenas, et disce ferire. *L. P. V.*, 363.

*Turbō* rapax, fragilemque super volitantia malum. *L. P. V.*, 595.

II. No example occurs in Lucretius, in Virgil, or in the Odes of Horace, of the final *o* in a verb being left short, except in *scio* and *nescio*; which, as well as *putō*, *volō*, *rogō*, *credō*, do not form real exceptions, for these words were either used parenthetically, or in colloquial formulæ enunciated rapidly; we find indeed,

*Spondeō* digna tuis ingentibus omnia coeptis. *V. Æ. IX.*, 296.

But the celebrated Mediceo-Laurent. MS. has *Spondē*, and even if we insist with Heyne in reading *Spondeo*, I have but little doubt that it was pronounced as a dissyllable, *Spondyō*. In like manner, it is not impossible that the two last syllables in *scio* and *nescio*, the latter of which two verbs occurs so frequently in the parenthetic phrases, *nescio quis*, *nescio quid*, *nescio qui*, &c., may have been thrown together, and the words pronounced *skyo* and *nesk-yo*; this, however, will not apply to the example,

Curtae *nesciō quid* semper abest rei. (*Choriamb.*) *H. III.*, xxiv., 64.

where *nescio* must be a trisyllable.

The shortening of the final *o* in verbs is very rare in Catullus, in Tibullus, in Propertius, and in Ovid; it gradually becomes more common in the writers who follow them, and when we come down to the age of Statius and Martial it is to be found in every page. The following, it is believed, is nearly a complete collection of the examples that can be found in the Roman poets who flourished before the reign of Tiberius:—

<sup>1</sup> To these add, *Nemō*, *H. S. I.*, i., 1; ix., 45, both extra Caesuram.

*Nemō*, *O. A. I.*, viii., 43. *T. II.*, 348. *E. P. II.*, iii., 16. *M. XV.*, 600.

<sup>2</sup> Add *Homō*, *C. CXV.*, 8.

*Verbs ending in short O.*

- Catullus. *Volô*, VI., 15; XVII., 8, 23; XXXV., 5.  
Tibullus. *Desinô*, II., vi., 41.  
*Nesciô*, I., vi., 55.  
Horatius. *Vetô*, S. I., i., 104. *Dixerô*, S. I., iv., 104.  
*Eô*, S. I., vi., 119.  
*Volô*, S. I., ix., 17.  
Propertius. *Volô*, II., x., 9. *Findô*, III., ix., 35. *Nesciô*, I., iv., 7.  
Ovidius. *Addô*, H., VI., 73.  
*Rogô*, H. XI., 127 (probably interpolated).  
*Petô*, H. XII., 197; XVI., 35; A. A. II., 10; T. I., ii.,  
[77; M. VI., 352.  
*Rependô*, H. XV., 32. *Dabô*, H. XVII., 260.  
*Desinô*, H. XVIII., 203.  
*Negô*, A. I., x., 64. *Volô*, A. II., v., 54.  
*Oderô*, A. III., xi., 35 (interpolated).  
*Tollô*, A. III., ii., 26.  
*Amô*, A. III., iv., 39; R. A., 648.  
*Conferô*, E. P. I., i., 25.  
*Credô*, E. P. I., vii., 56 (parenthetically).  
*Canô*, E. P. III., ix., 35. *Estô*, T. IV., iii., 72.  
*Erô*, T. IV., x., 130.  
*Putô*, occurs about thirty-three times.

The student will do well to consult the learned annotations of Lennep. on Ov. Ep. XV., 32, who gives most of the above examples; he omits, however, *addõ, estõ*; and when he asserts that no instances are to be found either in the *Fasti* or *Metamorphoses*, except *nesciõ* and *putõ*, he has overlooked *petõ* in Met. VI., 352; he also neglects the same verb in Trist. I., ii., 77.

As to the practice of the later poets, take the following line:—

Prandeŭ, potŭ, cano, ludo, lavŭ, coenŭ, quiesco. *Anthol. Lat.* III.,  
[*Ep.* lix.]

For the opinions of the old grammarians, see Charisius, pp. 5, 6; Diomedes, p. 430; Marius Victorinus, p. 2472.

III. Scholars seem now very generally to agree in the doctrine here laid down on the quantity of the final *o* in gerunds. Two passages are sometimes quoted against it,

Aufer et ipse meum pariter *medicandō* dolorem. T. III., vi., 3.

which is found in some MSS. Heyne, supported by others, gives *medicande*, but probably neither is the true reading. The second passage is,

Fortunam vultus fassa *legend*o suos. O. II. IX., 126.

The MSS. are in great confusion here, and the line is universally allowed to be corrupt. Many of the MSS. have *tegente*.

Those who desire further discussion on this subject may consult Valerius Probus, p. 1388; Broukhusius on the above line from Tibullus; Heinsius on that from Ovid; Burman. Anthol. Lat. tom. I., p. 298, II., p. 722; the notes of Perizonius on the Minerva of Sanctius; Wagner on the Elegy to Messala, &c.

For other examples of the gerund with *o* long, extra Caesuram, see Lucret. I., 399; II., 1059, 1108; III., 490, 706, 961, 1103, 1100 (V., 1170; VI., 693); IV., 641, 705, 1098; VI., 686. Catull. LXIV., 268. Propert. I., i., 9; iv., 1; II., xxiv. 31 (IV., ix., 9). Ov. Her. VII., 129. A. A. II., 197, 217. T. I., iii., 99; IV., vii., 25. E. P. III., v., 11; IV., v., 17. Fast. III., 307; V., 299. Met. I., 496, 547; VI., 425; VIII., 878; X., 582, 602; XI., 107; XIII., 374; XV., 380, 434. V. E. VIII., 71, 86. G. III., 65. Æ. VI., 660, 847; VII., 182. Those within brackets are participles in *dus*.

In later writers the practice of shortening *o* final in the gerund is common, *e. g.*,

Plurimus hic aeger moritur *vigilandō* sed illum. *I. S.*, III., 232.

IV. There is such a want of precision in the rules commonly laid down regarding these words, that it will be necessary to say a few words regarding some of them.

*Ergo*. A foolish distinction is made by some ancient,<sup>1</sup> and almost all modern grammarians, between *ergo* signifying *on account of*, and *ergo* signifying *therefore*, as if the two meanings were not the same, the word being ἐργον, the dative of the Greek noun. They say, moreover, that the final syllable is long when the word means χαρίν, and short when it is equivalent to οὖν. In reality it is always long in the best writers. Doctor Carey, indeed, in his Prosody, quotes Virgil against this,

*Ergō* metu capiti Scylla est inimica paterno;

but he forgets to mention that this example is taken from the Ciris, 386, which few suppose to have been the work of Virgil, and which is notorious for the impurity of its text. Heyne's remark on the above line is "Iterum inepti monachi acumen ex margine illatum, sed valde obtusum. *Metus* saltem disertius erat exponendus. Barthius non male emendat *Ergo tum capiti*. Puto tamen interpolatorem scripsisse. *Ergo iterum capiti*. Hoc idem Heinsius coniicit."

In the Gradus we find,

*Ergōne* sollicitae tu causa, pecunia, vitae es. *P.* III., vii., 1.

<sup>1</sup> Marius Victorinus, and Festus.



But the best MSS. and editions give,

*Ergō sollicitae tu causa, pecunia, vitae es.*

There is one passage in Ovid where it is short, according to the received reading,

*Votis ergō meis alii rediture redisti.* O. H. V., 59.

But there may perhaps be some corruption here, since he lengthens it uniformly elsewhere. (See below.)

The following are examples of *Ergō*, extra Caesuram, in addition to those already given from Virgil :—

Lucretius, I., 73, 365, 446, 527, 539, 620, 963 ; II., 20, 495, 519, 625 ; III., 143, 176, 456, 667 ; IV., 82, 160, 544, 562, 609, 950 ; V., 261, 1086, 1135, 1185 ; VI., 180, 1245.

Tibullus, III., ii., 9 ; iv., 75 ; vi., 51.

Horatius, Od. I., xxiv., 5. Epod. XVII., 27 ; S. I., x., 7 ; II., iii., 192.

Propertius, I., i., 15 ; II., viii., 13 ; III., iii., 29 ; vii., 1 ; xx., 25 ; xxiii., 1.

Ovidius, Her. XXI., 31. Amor. I., vi., 21 ; ix., 31 ; xv., 31. Nux., 53, 149. Trist. I., vi., 17 ; II., 513 ; III., vii., 19, 31 ; x., 77 ; xi., 63 ; IV., x., 115 ; V., viii., 33. E. P. I., ii., 129 ; II., xi., 19 ; III., vii., 7 ; IV., xvi., 47. Fast. I., 451. Met. II., 105 ; V., 504 ; X., 437 ; XI., 224 ; XV., 173.

To this array of authorities nothing is opposed except the line quoted above. Another apparent exception used to stand in Trist. I., i., 87, but the passage is now corrected.

*Inmo* is usually ranked among those which have the *o* always short. It is, however, long in the passage quoted from Catullus, but in Caesura. It is found six times in Virgil, always at the beginning of a line, and always before a word beginning with a vowel. I am not aware of any example before the age of Martial, where it appears with the final vowel short.

*Postremo*. I do not remember any passage which determines the quantity of the final vowel in *postremo*, except that quoted from Juvenal ; but since it is evidently the ablative of the adjective *postremus*, there can be little doubt that the earlier writers would lengthen it as well as the other adverbs belonging to the same class.

*Quando*. The compounds of *quando* differ from each other in quantity.

*Aliquando*, like the simple *quando*, has the *o* long in the earlier, and common in the later writers, *e. g.*,

Orbatura patres *aliquandō* fulmina ponat. *O. M.* II., 391.

Et bene, dic neutrum, dic *aliquandō* male. *M.* X., xlv., 2.

*Quandōque* and *Quandōcunque* have the *o* uniformly long; in *Quandōquidem* it is always short.

Indignor *quandōque* bonus dormitat Homerus. *H. A. P.*, 359.

*Quandōcunque* precor nostro placata parenti. *O. T.* III., i., 57.

Dicite, *quandōquidem* in molli consedimus herba. *V. E.* III., 55.

*Ego* is said to have the final *o* common. The fact is, that there are many hundred instances in writers of all ages in which *ego* is found with the last short, and three or four at most in decent metrical authorities where it is found long; but even here in every case, if I mistake not, under suspicious circumstances. (See next page.)

Hunc *egō*, iuvenes, locum villulamque palustrem. CXIX., i.  
[(*Priapeian.*)]

Sed quid *egō* revoco haec? omen revocantis abesto.<sup>1</sup> *O. H.* XIII., 135.

Tum supplex Iuno, neque *egō* mutare laborans.<sup>2</sup> *S.* XVII., 357.

Ausonius, indeed, uses *egō* frequently with the last long, extra Caesuram, as may be seen by referring to the examples quoted by Vossius, *Arist.* II., c. 27. See also Broukhusius on Propert. I., viii., 31; IV., ii., 3; and Drakenborch on the above passage from Silius Italicus.

*Modo*, the adverb, in like manner, is found with the final syllable short in a multitude of passages, but it is very difficult (unless indeed we have recourse to Seneca and such authors) to find an example of it long, even in Caesura; there is one in Lucretius.

Una *modō*, caussas abeundi quaerat honestas. *L.* IV., 1177.

It is long by position, in

Hoc quid putemus esse? qui *modō* scurra. (*Scæzon.*) *C.* XXII., 12.

Catullus seems, however, to lengthen the last syllable in *quomodo*, Iam Bithynia *quomodō* se haberet. (*Phalaecian.*) *C.* X., 7.

Care must be taken not to confound *modo*, the adverb, with

<sup>1</sup> The reading in this line is, however, much disputed, and, if correct, is the only example in Ovid.

<sup>2</sup> Some of the best editions have,

Tum supplex Iuno, neque ego hanc mutare laborans.

*modo*, the dative, or ablative of the substantive, which has the final *o* always long. Indeed, it is not improbable that the necessity of distinguishing these two words produced a difference in their pronunciation, and therefore in their quantity.

It may serve to set at rest the question with regard to the quantity of the final *o* in *ego* and *modo* (the adverb), if I state, that I have marked 532 examples of *egō* with the *o* short in Ovid alone, 91 in Propertius, 90 in Horace, 64 or 65 in Virgil, 53 in Tibullus, 27 in Catullus, and 5 in Lucretius, in all 862; while in the same authors I have been unable to find more, with the *o* long, than the two quoted above: one of these from a poem, which although often placed among the works of Catullus, is found in no MS. of that author, and is now left out by the best editors; the other from Ovid, in a line where the MSS. afford half a dozen different readings. I am aware that other examples are to be found in old editions, but they have all disappeared upon a careful examination of the MSS., *e. g.*, Prop. I., viii., 31; IV., ii., 3, &c.

Such being the evidence, I feel justified in reversing the judgment pronounced by Broukhusius, Drakenborch, and Ruperti, and in laying down the rule as given above.

With regard to *modō* (the adverb), I have marked 363 examples in Ovid, 48 in Propertius, 22 in Horace, 13 in Virgil, 6 in Catullus, 2 in Lucretius; in all of these (454) the final *o* is short; against which there is one in Lucretius, where it is lengthened in Caesura. The same holds good of its compounds, with the single exception given above from Catullus.

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## FINAL U.

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### RULE XI.

*U final is long,*

As—*cornū, metū, partū, Panthū, vitatū, diū.*

*Exception.*

*Indū*, the old form of *in*, and *nenū* for *non*, both Lucretian words, have the *u* short.

*Examples.*

*Cornū* decorum, leniter atterens. (*Alc. Hendec.*) *H. O.* II., xix., 30.

Parce *metū* Cytherea, manent immota tuorum. *V. Æ.* I., 257.

Eumenidesque satae, tum *partū* terra nefando. *V. G. I.*, 278.  
 Quo res summa loco, *Panthū*, quam prendimus arcem. *V. Æ. II.*, 322.  
 Aiebat; sapiens *vitatū* quidque petitu. *II. S. I.*, iv., 115.  
 Servatura *diū* parem. (*Choriamb.*) *II. O. IV.*, xiii., 24.  
 Nec iacere *indū* manus, via qua munita fidei. *L. V.*, 103.  
*Venū* queunt rapidei contra constare leones. *L. IV.*, 714.

*Remarks.*

*U* in the dative and ablative of the fourth declension, is a contraction; thus, in the above examples, *metu* is for *metui*, and *partu* for *partue*; the quantity of *u* in the nom. acc. and voc. of neuter nouns, was supposed by Diomedes and some other ancient grammarians to be short. It is difficult to find examples to set the question at rest; some produce

Practerea lumen per *cornū* transit, et imber. *L. II.*, 388.

But the last editions have *cornum*.

The *u* in *Panthu* represents the diphthong *ou* in the original Greek word.

*Diū* is the ablative of *dius*, an old form of *dies*; this is clear from the common phrase, *diū noctuque*.

In the older poets, the *s* in short final *us* is frequently dropped before a word beginning with a consonant, in which case the *u* is of course short, *e. g.*,

*Versibū* quos olim Fauni vatesque cecant. *E. A. VII.*, *frag.* 220.

FINAL Y.

RULE XII.

*Y final is short,*  
*As—molŷ, Chelŷ, Cotŷ, Tiphŷ.*

*Examples.*

*Molŷ* vocant superi, nigra radice tenetur. *O. M. XIV.*, 292.  
 Cedamus, *Chelŷ*, iam repone cantus. (*Phalaecian.*) *S. S. IV.*, iii., 119.  
 O *Cotŷ*, progenies digna parente tuo. *O. E. P. II.*, ix., 38.  
 Ars tua, *Tiphŷ*, iacet si non sit in aequore fluctus. *O. T. IV.*, iii., 77.

## FINAL C.

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 RULE XIII.

*C final is long,  
As—illic, illuc.*

*Exception.*

*C final is short in donēc.*

*Examples.*

*Illic*, officiant laetis ne frugibus herbae. *V. G. I.*, 69.

*Ionios fluctus postquam illuc* Arrius isset. *C. LXXXIV.*, 11.

*Donēc* eris felix multos numerabis amicos. *O. T. I.*, ix., 5.

*Remarks.*

*Illic* and *illuc*, used adverbially, seem to be the same word as *illoc*, the ablative of *illic*, the old form of *ille*.

*Adhuc* is *ad hoc*, and falls under the rule for monosyllables in composition.

*Donec* is an abbreviation of *donecum*, which occurs often in Plautus, and *donicum* is clearly an adjective in the neuter gender.

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 FINAL D.

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 RULE XIV.

*D final is short,  
As—alid, illud.*

*Examples.*

*Sic alid* ex alio peperit discordia tristis. *L. V.*, 1304.

*Nec sopor illud* erat, sed coram agnoscere vultus. *V. Æ. III.*, 173.

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 FINAL L.

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 RULE XV.

*L final is short,  
As—Hannibāl, semēl, nihīl, procūl.*

*Examples.*

*Hannibāl*, et stantes Collina turre mariti. I. S. VI., 291.  
 Quum *semĕl* haeserunt arvis aurasque tulerunt. V. G. II., 422.  
 Versando terram experti, *nihil* improbus anser. V. G. I., 119.  
 Arboris acclinis trunco, *procūl* aerea ramis. V. Æ. X., 835.

*Remarks.*

We must attribute to the force of Caesura the lengthening of the final syllable in *nihil*, in the two following examples:—

In superis opis esse *nihil*, at in aedibus ingens. O. M. VII., 644.  
 Morte *nihil* opus est, *nĭl* Icarotide tela. O. E. P. III., i., 113.

*Nil* is long, being a contraction. (See above, Rule I.)

## FINAL M.

M final, in the poets of the Augustan age, and their successors, is always elided before a vowel; but in the older writers, when not cut off, it is short both in monosyllables and polysyllables, e. g.,

*Vomerĕm*, atque locis avertit seminis ictum.<sup>1</sup> L. IV., 1268.  
 Nam quod *fluvidūm* est, e levibus atque rotundis. L. II., 466.  
 Sed *dūm* abest quod avemus, id exsuperare videtur. L. III., 1095.

The quantity of final *m* appears also in the compounds *circūmago*, *circūmeo*.

*Circūmagi*, quemdam volo visere non tibi notum. H. S. I., ix., 17.  
 Cuius non hederæ *circūmiere* caput.<sup>2</sup> P. II., v., 26.

## FINAL N.

## RULE XVI.

N final is short,  
 As—*agmĕn*, *forsitān*, *tamĕn*, *vidĕn*'. (I.)

<sup>1</sup> Many of the best editions have *Vomeris*.

<sup>2</sup> Many editors write uniformly *circueo*, instead of *circumeo*.

*Exceptions.*

The only exceptions are in words transplanted from the Greek, in which regard must always be paid to their quantity in the original.

- a. *An* is long in nominatives masculine, as—*Paeān* (Παιᾶν), *Titān* (Τιτᾶν).
- b. *An* is long in the accusative of the first declension from a long nominative; and, *vice versa*, thus,  
*Aeneān* (Ἀινειᾶν), from *Aeneās* (Ἀινειᾷς), but *Maiān* from *Maiā*, *Cyllān* from *Cyllā*, &c. (II.)
- c. *En* is always long, since it represents the Greek ην, as in *Hymēn* (Ὑμην), *attagen* (ἄτταγην), *Anchisēn* (Ἀγχισην), *Mysten* (Μυστην), &c.
- d. *In* and *yn* are short in such words as commonly occur, *Daphnīn* (Δαφνῖν), *Thyrsīn* (Θυρσίν), *Capŷn*, *chelŷn* (χελῦν), *Itŷn* (Ἰτῦν), but would be long in *delphīn* (δελφῖν), *Salamīn* (Σαλαμῖν), *Phorcŷn* (Φορκῦν). (III.)
- e. *On* is short when it represents ον; it is long when it represents ων: thus *Delōn* (Δηλον), *Cyprōn* (Κυπρον), *Troilōn* (Τροιλον), *Iliōn* (Ιλιον), but *Acrōn* (Ἀκρων), *Tritōn* (Τριτων), *Babylōn* (Βαβυλων), *Chalybōn* (Χαλυβῶν), &c. (IV.)

*Examples.*

Explicuit legio et campo stetit *agnēn* aperto. *V. G.* II., 280.

*Forsitān* et scrobibus quae sint fastigia quaeras. *V. G.* II., 288.

Sed *tamēn* alternis facilis labor, arida tantum. *V. G.* I., 79.

Virgo adest, *vidēn'* ut faces. (*Glycon.*) *C.* LXI., 77.

Educet. *Vidēn'* ut geminae stant vertice cristae. *V. Æ.*, VI., 780.

a. Dicite Io *Paeān*, et Io bis dicite Paean. *O. A. A.* II., 1.

Quantum si culmos *Titān* incalfacit udos. *O. F.* IV., 919.

b. Sic memorat, simul *Aeneān* in regia ducit. *V. Æ.*, I., 631.

*Maiān* et Electran Taygetenque Iovi. *O. F.* IV., 174.

Me Tenedon Chrysenque et *Cyllān* Apollinis urbes. *O. M.* XIII.,  
 [174.]

- c. *Hymēn*, O Hymenace *Hymēn* ades, O Hymenacc. C. LXII., 5.  
 Non *attagēn* Ionicus. (*Iambic Dimeter*.) H. E. II., 54.  
*Troiamque* et *Anchisēn* et *almac*. (*Alc. Enn.*) H. O. IV., xv., 31.  
*Mystēn* ademtum : nec tibi vespero. (*Alc. Hendec.*) H. O. II., ix., 10.  
*Thracēn*, ac pede barbaro. (*Choriambic.*) H. O. III., xxv., 11.
- d. *Thrysēn* et attritis *Daphnēn* arundinibus. P. II., xxxiv., 68.  
 Aut *Capjēn* aut celsis in puppibus arma Caici. V. Æ. I., 183.  
 Sed *cheljēn* et vittas et amantes tempora laurus. S. S. IV., vi., 98.  
 Tantaque nox animi est, *Itjēn* huc arcessite, dixit. O. M. VI., 652.
- e. Natalemque, mares, *Delōn* Apollinis. (*Choriamb.*) H. O. I., xxi., 10.  
 Sperne dilectam *Cyprēn*, et vocantis. (*Sapphic.*) H. O. I., xxx., 2.  
*Troilōn* aut Phrygiae sorores. (*Alc. Dec.*) H. O. II., ix., 16.  
 Iunone Divis, *Iljōn*, Ilion. (*Alc. Hendec.*) H. O. III., iii., 18.  
*Acrōn* Hercules Caenina ductor ab arce. P. IV., x., 9.  
 Prosequitur cantu *Trilōn* omnesque marinae. P. IV., vi., 61.  
 Nec *Babylōn* aestum nec frigora Pontus habebit. O. E. P. II., iv., 27.  
 Iupiter ! ut *Chalylōn* omne genus pereat. C. LXVI., 48.

### Remarks.

I. *Vidēn'* deserves particular notice, because it is a colloquial form of *vidēsne*; the change in quantity resulted, in all probability, from its being employed as a sharp, short interrogation. So *Satin'* for *Satisne*, is very common in the comic writers.

II. There is some doubt with regard to the accusative in *an* from short *a* in the nominative, since some examples occur in which it is made long. In all of these, however, the syllable is in Caesura, and we may therefore safely pronounce it to be naturally short, *e. g.*,

Qui legis *Electrān* et egentem mentis Orestem. O. T. II., 395.

So also *Andromedān*. Ov. Met. IV., 756.

But *Orithyjiān*, Ov. Met. VI., 707. *Ossān*, Prop. II., i., 19; Ov. Fast. I., 307. *Iphigeniān*, Ov. E. P. III., ii., 62, &c.



III. By Caesura, also, we must account for the lengthening of the final syllable in *Tethjñ*, by Martial and Silius.

Et viridem *Tethjñ*, Oceanumque patrem. *M. X.*, xlv., 2.

Intima ab occasu *Tethjñ* impellit et ortu. *S. XVII.*, 244.

IV. Care must be taken not to confound *Oriōn* (Ὠρίων), and *Oriōn*, the Greek accusative of *Oriōs* (Ὠρείος).

Depressitque duos, Brotean et *Oriōn*, Orio

Mater erat Mycale, &c. *O. M. XII.*, 262.

The later Latin poets make constant blunders in words borrowed from the Greek, which in the original end in *ων*, thus:—

Dum *daemōn* invictum Dei. (*Iambic Dimeter.*) *P. P. II.*, 505.

Hic *chalcedōn* hebes perfunditur ex hyacinthi. *P. Psych.*, 857.

But *daemon*, *chalcedon*, are δαίμων, χαλκηδών, and therefore must have the *on* long.

## FINAL R.

### RULE XVII.

R *final* is short,

As—*calcār*, *audiār*, *oleastēr*, *itēr*, *gloriēr*, *supēr*, *calōr*, *acriōr*, *contemplatōr*, *querōr*, *turtūr*, *robūr*, *caeditūr*, *calcentūr*, *eluctabitūr*, &c.

#### Exception.

a. R final is long in words transplanted from the Greek, which in the original end in *ηρ*, and increase in the genitive, as—*āēr* (ἀήρ—ἀέρος), *aethēr* (αἰθήρ—αἰθερος), *cratēr* (κρατήρ—κρατηρος), &c.

But *patēr*, *matēr* (πατήρ—πατρος—μητήρ—μητρος).<sup>1</sup>

Remark also *Hectōr*, *Nestōr*, *Castōr*, from Ἑκτωρ, Νεστωρ, Καστωρ.

*Celtiber* has the last long in Catullus, and short in Martial. Wherever the simple *Iber* occurs, it has the last long.

#### Examples.

• Crescit et immensum gloria *calcār* habet. *O. E. P. IV.*, ii., 36.

Trans ego tellurem, trans latas *audiār* undas. *O. T. IV.*, ix., 23.

<sup>1</sup> In no respect, however, could *pater* and *mater* be regarded as words transplanted from the Greek. They doubtless existed in that earlier tongue from which both Greek and Latin were offshoots.



*Exceptions.*

As final is short in the following cases:—

- a. In the nominative singular of words transplanted from the Greek, which make *αῶς* in the genitive, and in Latin words formed upon their model, as—*Pallās* (Παλλας—*ᾰῶς*), *Arcās* (Ἀρκας—*ᾰῶς*), *Peliās* (Πηλιας—*ᾰῶς*), *Dauliās*, *Appiās*, &c. But *Pallas*—*antis*, *Calchas*—*antis*, and the like, follow the general rule.
- b. In the accusative plural of nouns of the third declension, transplanted from the Greek, when this case retains its Greek form, as—*heroās* (ἡρωᾶς), *lampadās* (λαμπαδᾶς) *delphinās* (δελφινᾶς), *Cyclopās* (Κυκλωπᾶς), &c.
- c. In *anās*, a duck.

*Examples.*

Turbabat coelo, nunc *terrās* ordine longo. *V. Æ. I.*, 395.

*Vestrās*, Eure, domos; illa se iactat in aula. *V. Æ. I.*, 140.

Forte sua Libycis *tempestās* appulit oris. *V. Æ. I.*, 377.

Acriter elatrem, pretium *aetās* altera sordet. *H. E. I.*, xviii., 18.

*Tractās*, et incedis per ignes. (*Alc. Enneas.*) *H. O. II.*, i., 7.

Quid *debeās*, O Roma, Neronibus. (*Alc. Hendec.*) *H. O. IV.*, iv., 37.

*Cedās*; obsequio plurima vincit amor. *T. I.*, iv., 40.

Dure, quid ad miseros *veniebās* exsulis annos. *O. T. III.*, xiii., 3.

- a. Quum *Pallās* usto vertit iram ab Illo. (*Iamb. Trim.*) *H. E. X.*, 13.

Forte die solennem illo rex *Arcās* honorem. *V. Æ. VIII.*, 102.

Transeat Hectoreum *Peliās* hasta latus. *O. H. III.*, 126.

Concinit Ismarium *Dauliās* ales Ityn. *O. H. XV.*, 153.

Non illas lites *Appiās* ipsa probat. *O. R. A.*, 660.

Tela manusque sinit: Hinc *Pallās* instat et urget. *V. Æ. X.*, 433.

Quam postquam reddit *Calchās* ope tutus Achillis. *O. R. A.*, 473.

- b. Permixtos *heroās*, et ipse videbitur illis. *V. E. IV.*, 16.

*Lampadās* igniferis manibus retinentia dextreis. *L. II.*, 25.

Orpheus in sylvis, inter *delphinās* Arion. V. E. VIII., 56.

Exsulat, Aetnaeos vidit *Cyclopās* Ulixes. V. Æ. XI., 263.

c. Et pictis *anās* enotata pennis. (*Phalaecian.*) P. A., frag.<sup>1</sup>

*Remarks.*

*As* is long in the accusative plural, because it is a contraction for *aes*, thus *terras*, *vestras*, were anciently *terra-es*, *vestra-es*, or perhaps rather *terra-eis*, *vestra-eis*.

*As* in the nominative of the third declension was long by position, in the older form of the language, thus, *tempestas*, *voluntas*, and the like, were *tempestats*, *voluntats*, and the *t* which was dropped in the nominative, reappears in the genitives *tempestatis*, *voluntatis*.

The *as* in *tractas* and the like, is a contraction for *a-is*, &c., as may be seen by referring to the *Appendix* on the Conjugations.

With respect to Greek words, when adopted without change, the Latins generally adhere to the quantity attributed to them by the Greek poets.

We find *Xiphias*, a sword-fish, with the last syllable long in *Caesura*.

Ac durus *Xiphias*, ictu non mitior ensis. O. Hal., frag. 97.

FINAL ES.

RULE XIX.

*Es final is long,*

*As—sedēs, seriēs, stirpēs, fortēs, vidēs, pulsēs, essēs, ponēs, iurarēs,*  
&c. (L)

*Exceptions.*

*Es final is short in the following cases:—*

a. In the nominative singular of nouns of the third declension, which increase with a short penult in the genitive, as—*Alēs-itis*, *divēs-itis*, *hospēs-itis*, *milēs-itis*, *praepēs-itis*, *segēs-itis*, &c.

But *ariēs*, *abiēs*, *Cerēs*, *pariēs*, and the compounds of *pes*,<sup>2</sup> follow the general rule.

b. In words transplanted from the Greek, which in the original end in ες : to this class belong—

<sup>1</sup> This is the example given by Vossius, and I am unable to produce one from a less exceptionable authority.

<sup>2</sup> See below "Monosyllables in Composition," for the compounds of *pēs* which have the last long, and the compounds of *ēs* which have the last short, as in *potēs*, *adēs*, &c.

Neuters singular, where the Latin *es* represents the Greek *ες*, such as, *cacoethēs* (κακοηθες), *hippomaneēs* (ἵππομανες), &c. and nominatives and vocatives plural under like circumstances, as *Atlantidēs* (Ἀτλαντιδεις), *Arcadēs* (Ἀρκαδεις), *Troēs* (Τρωες), *Troadēs* (Τρωαδεις), &c.

But where the Latin *es* represents the Greek *ης*, it is, of course, long as in *Aleidēs*, *Brontēs*, *Palamedēs*, from Ἀλκείδης, Βροντης, Παλαμῆδης. (II.)

c. In *penēs*.

*Examples.*

*Sedēs* Atlanteusque finis. (*Alc. Enneas.*) *H. O. I.*, xxxiv., 11.

Annorum *scriēs* et fuga temporum. (*Choriamb.*) *H. O. III.*, xxx., 5.

Deposuit sulcis, hic *stirpēs* obruit arvo. *V. G. II.*, 24.

*Fortēs* invertant tauri, glebasque iacentes. *V. G. I.*, 65.

*Vidēs* ut alta stet nive candidum. (*Alc. Hendec.*) *H. O. I.*, ix., 1.

Iratis precibus, tu *pulsēs* omne quod obstat. *H. S. II.*, vi., 30.

*Essēs* Ionii facta puella maris. *P. II.*, xxvi., 14.

*Ponēs* iambis, sive flamma. (*Alc. Enneas.*) *H. O. I.*, xvi., 3.

Bocotum in crasso *iuravēs* aere natum. *H. E. II.*, i., 244.

a. Namque volans rubra fulvus Iovis *alēs* in aethra. *V. Æ. XII.*, [247.

Talem *divēs* arat Capua et vicina Vesevo. *V. G. II.*, 224.

Immo age, et a prima die, *hospēs*, origine nobis. *V. Æ. I.*, 753.

Myrmidonum Dolopumve aut duri *milēs* Ulixi. *V. Æ. II.*, 7.

Acer, anhelanti similis, quem *praepēs* ab Idâ. *V. Æ. V.*, 254.

Urit enim lini campum *segēs* urit avenae. *V. G. I.*, 77.

b. Creditur, ipse *ariēs* etiam nunc vellera siccant. *V. E. III.*, 95.

Populus in fluviis, *abīēs* in montibus altis. *V. E. VII.*, 66.

Flava *Cerēs* alto nequidquam spectat Olympo. *V. G. I.*, 96.

Nutrit rura *Cerēs* almaque Faustitas. (*Choriamb.*) *H. O. IV.*, [v., 18.

Hic farta premitur angulo *Cerēs* omni. (*Seazon.*) *M. III.*, lviii., 6.

Votiva *parīs* indicat uvida. (*Choriamb.*) *H. O. I.*, v., 14.

Barbiton hic *pariēs* habebit. (*Alc. Decas.*) *H. O.* III., xxvi., 4.  
 Scribendi *cacoethēs* et aegro in corde senescit. *I. S.* VII., 52.  
 Ante tibi Eoae *Atlantidēs* abscondantur. *V. G.* I., 221.  
 Ambo florentes aetatibus *Arcadēs* ambo. *V. E.* VII., 4.  
 Egressi optata potiuntur *Troēs* arena. *V. Æ.* I., 172.  
 At procul in sola secretae *Troadēs* acta. *V. Æ.* V., 613.  
*Alcidēs* aderat, taurosque hac victor agebat. *V. Æ.* VIII., 203.  
*Brontēs*<sup>1</sup> et *Steropēs* Acmonidesque solent. *O. F.* IV., 288.  
 Mallet et infelix *Palamedēs* esse relictus. *O. M.* XIII., 56.

- c. Quem *penēs* arbitrium est, et ius, et norma loquendi. *H. A. P.* 72.  
 Me *penēs* est unum vasti custodia mundi. *O. F.* I., 119.

### Remarks.

I. With regard to long *es* in the indicative present of the second conjugation, which is a contraction for *e-is*,—see Remarks on the Conjugations in the *Appendix*.

II. Martianus Capella, Lib. III., cap. de Nomine, makes a sad blunder with regard to these words: he says,

“ES terminatus in Graecis nominibus brevis est, ut *Anchisēs*,” on which Vossius remarks, “Sed locutus Capella ex sensu sui seculi, quo ea etiam quae Graece in ΗΣ desinunt corripiebant, ut *Thales*, *Lyristes*, *Ganymedes*.”

*Thalēs*, ἑγγυα, παρῆστι δ' ἀτη, protulit. *Aus. Lud. S. S.* I., 18.

Alcaeo potior *Lyristēs* ipso. (*Phalaeccian.*) *Sid.* VIII., ep. xi., 25.

Aut tradat *Ganymedēs* ipse nectar. (*Phalaeccian.*) *Caelius Firmian.* [*Symp.*]

Some, however, read in the above passage from Ausonius,

Thales sed, ἑγγυα παρα δ' ἀτη, protulit.

### FINAL IS.

### RULE XX.

Is *final* is short,

As—*Vomīs*, *rurīs*, *inutilīs*, *Tantalīs*, *Sarmatīs*, *terrebīs*, *magīs*.

<sup>1</sup> Some edd. have *Brontesque*.

*Exceptions.*

*Is* final is long in the following cases :—

- a. In plural cases in *is*, as—*rugīs, terrīs, nobīs, vobīs, illīs, amarīs; qualīs, humilīs* (accusatives plural). (I.)
- b. In the second person singular present indicative of verbs of the fourth conjugation, as—*sentīs, persentīs, fastidīs*. (II.)
- c. In the second person singular of the present subjunctive, as—*adsīs, possīs, malīs, nolīs, velīs*. (III.)
- d. In nouns of the third declension increasing with a long penult in the genitive, as—*Samnīs-ītis, Salamīs-īnis, Quirīs-ītis*.<sup>1</sup> (IV.)
- e. In the adverbs, *gratīs, ingratīs, forīs*. (V.)
- f. In Greek nouns which have the termination long in the original, as *Simoīs* (Σιμοεις).

With regard to the second person singular of the future perfect and subjunctive perfect, see *Remarks* (VI.)

*Examples.*

*Vomīs* et inflexi primum grave robur aratri. *V. G. I.*, 162.

Et sonitu *terrebīs* aves, et *rurīs* opaci. *V. G. I.*, 156.

Excoquitur vitium atque exsudat *inutilīs* humor. *V. G. I.*, 88.

Aut ego Tantalidae *Tantalīs* uxor ero. *O. H. VIII.*, 122.

*Sarmatīs* est tellus quam mea vota petunt. *O. T. I.*, ii., 82.

Seu durat *magīs* et venas adstringit hiantes. *V. G. I.*, 91.

a. *Rugīs* et instanti senectae. (*Alc. Enneas*.) *H. O. II.*, xiv., 3.

Secernunt coelumque a *terrīs* omne retentant. *L. II.*, 729.

*Nobīs* est ratio, solis lunaeque meatus. *L. I.*, 129.

Abstulit omne Phaon quod *vobīs* ante placebat. *O. H. XV.*, 203.

Pingua concipiunt, sive *illīs* omne per ignem. *V. G. I.*, 87.

Strymoniaeque grues et *amarīs* intuba fibris. *V. G. I.*, 120.

*Qualīs* Eurotae progignunt flumina myrtos. *C. LXIV.*, 89.

Vix *humilīs* apibus casias roremque ministrat. *V. G. II.*, 213.

<sup>1</sup> I cannot, however, quote any example of *Salamīs* and *Quirīs* which decides the quantity of the nominative.

- b. Sentis*, ac veluti stet volucris dies. (*Choriamb.*) *H. O.* III., [xxviii., 6.  
*Naturam rerum*, ac *persentis* utilitatem. *L.* IV., 25.  
*Pocula*, num esuriens *fastidis* omnia praeter. *H. S.* I., ii., 115.
- c. Adsis* O Tegeae favens oleaeque Minerva. *V. G.* I., 18.  
*Possis* et magnam morbi deponere partem.<sup>1</sup> *H. E.* I., i., 35.  
 Me quoque velle *velis*, anne coactus amem. *O. A.* III., xi., 50.
- d. Samnis* in ludo ac rudibus caussis satis asper. *Lucil. ap. Cic. de*  
*[Orat.* III.
- e. Gratis* anhelans, multo agendo nil agens. (*Iamb. Trim.*) *Phaed.*  
 [II., v., 3.  
*Effugere* haud potis est, *ingratis* haeret et angit. *L.* III., 1082.  
*Ne biberis* diluta, *foris* est promus et atrum. *H. S.* II., ii., 16.
- f. Hic tibi sit Simois*, haec mea castra puta. *O. A. A.* II., 134.

#### Remarks.

I. Plural cases in *es* and *is* were anciently written with the diphthong *ei*, *forteis*, *stirpeis*, *illeis*, *amareis*, which accounts for the long quantity, and for the double form of the accusative plural of the third declension, which is sometimes *is* and sometimes *es*, according as the *e* or the *i* of the diphthong was dropped.

II. The second person singular of the present indicative of the fourth conjugation is contracted, *sentis*, *audis*, &c., are for *senti-is*, *audi-is*, &c.

The Christian poets make constant false quantities in these verbs, *e. g.*,

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—Non tu  
*Pervenis* ad Christum, sed Christus pervenit ad te. *Sed. Op. Pasch.*  
 [IV.

*Esuris* ad faciem, saturamque cadavere iusti. *Ar. Hist. Ap.* II.

*Nescis* amare deum. *Ar. Hist. Ap.* II.

In the Erythraean index to Virgil, we find quoted,  
*Nescis* an exciderint mecum loca, venimus illuc. *O. H.* XII., 71.

<sup>1</sup> *Adsis* and *possis*, properly speaking, fall under the Rule for Monosyllables in Composition.



Which is found in some old editions. The true reading is,

*Nostin' an exciderint mecum loca? venimus illuc.*

III. The best MSS. of Juvenal read in S. V., 10,

*Tam ieiuna fames? quum possis honestius illic.*

But almost all editors agree in thinking that the correction *possit* (sc. aliquis) is indispensable.

IV. *Samnis* would originally be *Samnits* in the nominative.

V. *Gratis* and *ingratis* are contracted datives for *gratius*, *ingratiis*, which are found in the open form in the comic writers. *Foris* is the ablative of *fora*, a door, the same as *foris* of the third declension.

We must consider the quantity of the termination *ris* in the indicative future perfect and subjunctive perfect, as common. Almost all the examples in which it is found long are in Caesura; but there is at least one instance in the Alcaics of Horace, which cannot be explained upon this principle.

*Si ture placârîs et horna.* (*Alc. Enneas.*) II. O. III., xxiii., 3.

As doubts have been expressed upon this subject by some prosodians, a number of references are given below, which will enable the student to form a judgment for himself:—

#### RIS Short.

*Abscesseris*,<sup>1</sup> L. I., 409.  
*Acceperis*, H. S. II., iii., 67.  
*Accesseris*, V. Æ. III., 441.  
*Adveneris*, V. Æ. I., 388.  
*Coeperis*, H. S. II., iii., 126. E.  
 I., xx., 12.  
*Correxeris*, O. T. V., xiii., 13.  
*Decusseris*, P. IV., i., 141.  
*Detorseris*, H. S. II., ii., 55.  
*Dixeris*, H. S. I., iv., 41; II.,  
 iii., 220; II., vi., 39. A. P., 47.  
*Duraveris*, H. S. II., iv., 72.  
*Egeris*, O. E. P. IV., iv., 39.  
*Impleveris*, O. T. II., 323.  
*Iusseris*, C. XXXII., 4.  
*Iuveris*, V. Æ. X., 33; H. S.  
 II., iv., 91.

*Moveris*, P. II., xxx., 33.  
*Permiseris*, O. E. P. III., vi., 57.  
*Perreueris*, H. E. I., xiii., 11.  
*Piaveris*, P. III., x., 19.  
*Promiseris*, P. IV., v., 33.  
*Reseraveris*, O. E. P. IV., iv., 23.  
*Respexeris*, V. E. VIII., 102.  
*Ruperis*, H. S. II., iii., 319.  
*Scripseris*, H. A. P., 387.  
*Senseris*, O. A. A. I., 716.  
*Severis*, H. O. I., xviii., 1.  
*Suspexeris*, V. G. IV., 59.  
*Feneris*, O. A. I., iv., 13. R. A.,  
 506.  
*Videris*, V. G. III., 465; IV., 414.  
*Vitaveris*, H. S. II., ii., 54.  
*Vocaveris*, V. G. I., 157.

<sup>1</sup> Some edd. have *Recesseris*.

## Ris Long.

*Abfueris*, O. R. A., 247.  
*Abstuleris*, O. A. I., viii., 101.  
*Audieris*, O. M. X., 560. H. S.  
 II., v., 101.  
*Biberis*, \*O. A. I., iv., 32.  
*Cognoris*, L. VI., 534.  
*Contuleris*, O. E. P. IV., x., 21.  
*Credideris*, O. H. XXI., 189.  
*Dederis*, \*P. II., xv., 50. O. A.  
 II., ii., 16. A. A. I., 447; II.,  
 ii., 337. R. A., 671. \*T. V.,  
 v., 40; V., xiii., 9. F. I., 17;  
 VI., 215. H. O. IV., vii., 20.  
*Fueris*, O. A. A. III., 661. \*F.  
 II., 674. H. E. I., vi., 40.

*Miscueris*, H. S. II., ii., 74.  
*Noris*, \*O. T. IV., x., 2. \*F.  
 I., 116.  
*Nescieris*, O. H. VII., 53. \*A.  
 A. I., 222.  
*Perdideris*, O. M. xv., 94.  
*Poteris*, \*O. A. A. I., 370.  
*Praestiteris*, O. A. I., viii., 105.  
 R. A., 635.  
*Quaesieris*, O. M. XIII., 756.  
*Reddideris*, O. A. I., iv., 31.  
*Respueris*, T. IV., i., 8.  
*Steteris*, O. H. X., 126.  
*Tentaris*, O. A. A. I., 389.

In those passages which are marked with an asterisk, the *ris* is found long in the division of the Pentameter.

## FINAL OS.

## RULE XXI.

*Os final is long,*  
*As—custōs, ventōs, iactatōs.*

*Exceptions.*

*Os final is short in the following cases:—*

- a. In words transplanted from the Greek, which have *os* in the original, as—*epōs, lotōs, Samōs, Chiōs, Rhodōs, Phasidōs, Tethyōs*, from *ἔπος, λωτος, Σαμος, Χιος, Ρόδος, Φασιδος, Τηθυος*.

But those words in which the Latin *os* represents the Greek *ως*, retain their original quantity, as—*herōs, Minōs*, from *ἥρωες, Μινως*.

- b. In *Compōs* and *Exōs*.

*Examples.*

*Custōs*, amatorem trecentae. (*Alc. Enneas*.) H. O. III., iv., 79.

*Ventōs* et varium coeli praediscere morem. *V. G. I.*, 51.

His accensa super, *iactatōs* aequore toto. *V. Æ. I.*, 29.

*a.* Facta canit, pede ter percusso, forte *epōs* acer. *II. S. I.*, x., 43.

Terret, et horrendo *lotōs* adunca sono. *O. F. IV.*, 190.

Romae laudetur *Samōs* et *Chiōs*, et *Rhodōs* absens. *II. E. I.*, xi., [21].

*Phasidōs* ad fluctus et fines Aetacos. *C. LXIV.*, 3.

*Tethyōs* has neptes Oceanique senis. *O. F. V.*, 168.

*Ilerōs* Aesonius potitur, spolioque superbus. *O. M. VII.*, 156.

In dubio est. Doleo quod *Minōs* hostis amanti est. *O. M. VIII.*, [45].

*b.* Insequere et voti postmodo *compōs* eris. *O. A. A. I.*, 486.

*Exōs* et exsanguis tumidos perfluctuat artus. *L. III.*, 721.

#### Remarks.

The *os* in *custos*, and such words, is long, because the nominative was originally *custods*, the *d* which was dropped reappearing in the genitive *custodis*.

*Os*, in the accusative plural of the second declension, is a contraction for *oes* or *oeis*, *ventos*, *iactatos*, having been originally *ventoeis*, *iactatoeis*.—See *Appendix* on the Declensions.

#### FINAL US.

#### RULE XXII.

*Us* final is short,

As—*taurūs*, *tempūs*, *cultūs*, *improbūs*, *solibūs*, *saltibūs*, *rebūs*, *quibūs*, *priūs*, *scindimūs*, *intūs*, &c.

#### Exceptions.

*Us* final is long in the following cases:—

*a.* In the genitive singular, and in the nominative, accusative, and vocative plural of nouns of the fourth declension, as—*luctūs*, *sensūs*, *saltūs*. (I.)

*b.* In nominatives of the third declension, increasing with long *ū* in the genitive, as—*tellūs*, *virtūs*, *palūs*. (II.)

- c. In words transplanted from the Greek, in which *us* represents *ους* of the original, as—*Panthus* (Πανθους), *Amathus* (Ἀμαθους), *Mantus* (Μαντους, contracted for Μαντροος), &c.

*Examples.*

*Taurūs*, et adverso cedens Canis occidit astro. *V. G. I.*, 218.  
*Tempūs* humo tegere et iamdudum incumbere aratris. *V. G. I.*, 213.  
 Conveniat, quae cura boum, qui *cultūs* habendo. *V. G. I.*, 3.  
 Pulverulenta coquat maturis *solibūs* aestas. *V. G. I.*, 66.  
*Saltibūs*, in vacuis pascant et plena secundum. *V. G. III.*, 143.  
*Improbūs*, et duris urgens in *rebūs* egestas. *V. G. I.*, 146.  
 Quam *quibūs* in patriam ventosa per aequora vectis. *V. G. I.*, 206.  
 At *priūs* ignotum ferro quam *scindimūs* aequor. *V. G. I.*, 50.  
*Rursūs* in obliquum verso perrumpit aratro. *V. G. I.*, 98.

- a. Scilicet immunis si *luctūs* una fuisset. *Epic.* 55.

*Sensūs* ante ipsam genitam naturam animantis. *L. II.*, 937.

*Saltūs*, et saturi petito longinqua Tarenti. *V. G. II.*, 197.

- b. *Tellūs* in longas est patefacta vias. *T. I.*, iii., 36.

Et modo, Caesar, avum, quem *virtūs* addidit astris. *O. E. P.*  
 [IV., viii., 63.]

Atque hinc vasta *palūs* hinc ardua moenia cingunt. *V. Æ. XII.*,  
 [745.]

Dis iuranda *palūs*, oculis incognita nostris. *O. M. II.*, 46.

- c. *Panthūs*, Othryades, arcis Phoebique sacerdos. *V. Æ. II.*, 319.

Est *Amathūs*, est celsa mihi Paphus atque Cythera. *V. Æ. X.*, 51.

Fatidicae *Mantūs* et Tusci filius amnis. *V. Æ. X.*, 199.

*Remarks.*

I. *Us* in the genitive of the fourth declension is a contraction for *uis*, and in the nominative, accusative, and vocative plural for *ues* or *ueis*, and therefore in both cases long.

II. The original form of the nominative in *salus* was *saluts*; in *tellus* it was *tellurs*; in *palus*, *paluds*; which may account for the last syllable remaining long, when one of the consonants was dropped.

Horace, very unaccountably, shortens the *us* in *palus*,

Regis opus, sterilisque diu *palūs* aptaque remis. *H. A. P.*, 65.

See the observations of the commentators, ancient and modern, upon the passage.

We may at first sight be astonished by

*Pōlypūs* an gravis hirsutis cubet hircus in alis. *II. E. XII.*, 5.

Delectant, veluti Balbinum *pōlypūs* Hagnae. *H. S. I.*, iii., 40.

*Pōlypūs* haeret, et hac eludit retia fraude. *O. H. F.* 31.

Since *polypus* seems to be the Greek πολυπῶς. But the Dorians made use of a form, πολυπος, as we find in Athenaeus, Lib. VII., who quotes from Simonides, πολυπον διζημενος, and a line of Archestratus—

Πωλυποι ἐν Θασῳ καὶ Καρία εἰσιν ἀριστοι.

See Voss. Arist. II., c. 36.

So the Greeks used both Οἰδιπους-οδος and Οἰδιπος-ου.

## FINAL YS.

### RULE XXIII.

*Ys final is short,*

*As—Capȳs, Dictȳs, Libȳs, Tethȳs, Tiphȳs.*

#### *Examples.*

Sed *Capȳs* ante fuit; regnum Tiberinus ab illis. *O. M. XIV.*, 614.

*Dictȳs* ait; quo non alias conscendere summas. *O. M. III.*, 615.

Hoc *Libȳs*, hoc flavus, prorae tutela, Melanthus. *O. M. III.*, 617.

*Tethȳs* et extremo saepe recepta loco est. *O. F. V.*, 22.

*Tiphȳs* et Automedon dicar amoris ego. *O. A. A. I.*, 6.

#### *Remarks.*

In the *Halieutics* we find *Chrysophrȳs* in Caesura.

*Chrysophrȳs* imitata decus, tum corporis umbrae. *O. II. F.*, 111.

In Senec. *Oedip.* 644, *Erinnȳs* seems to be a contraction for *Erinnȳas*.

## FINAL T.

## RULE XXIV.

*T final is short,*

As—*imperāt, movēt, elicit, audiūt, capūt.*

- a. There are no real exceptions to this rule, but some contracted words, ending in *t*, have the last syllable long, according to Rule I.

Thus, *disturbāt* for *disturbavit*, *ūt* for *uit* or *ivit*, *petīt* for *petiit*, *obīt* for *obiit*, &c.

There are some other apparent exceptions, which will be noticed in the Chapter on Caesura.

*Examples.*

*Exercetque frequens tellurem, atque imperāt arvis.* V. G. I., 99.

*Hinc movēt Euphrates, illic Germania bellum.* V. G. I., 509.

*Elicit illa cadens raucum per levia murmur.* V. G. I., 109.

*Audiit et si quem tellus extrema refuso.* V. Æ. VII., 225.

*Nunc capūt obiectare fretis nunc currere in undas.* V. G. I., 386.

- a. *Disturbāt urbeis, et terrae motus obortus.* L. VI., 587.

*Dum trepidant ūt hasta Tago per tempus utrumque.*<sup>1</sup> V. Æ. [IX., 418.

*Sceptra Palatini sedemque petīt Evandri.*<sup>2</sup> V. Æ. IX., 9.

*Magnus civis obīt et formidatus Othoni.* I. S. VI., 559.

<sup>1</sup> Heyne reads *uit*.

<sup>2</sup> See various readings.

## QUANTITY OF COMPOUND WORDS.

## I. MONOSYLLABLES IN COMPOSITION.

## RULE XXV.

THE general rule is, that *monosyllables, in composition, retain their natural quantity.* It will be convenient to consider the different cases separately.

A. When the monosyllable forms the first part of the compound word.

1. *Monosyllabic Prepositions in Composition.*

The prepositions *ab, ad, ob, in, per, sub*, which are short, retain their quantity in composition before a vowel.

The prepositions *a, e, de*, which are long, retain their quantity in composition before a consonant; but before a vowel *de* follows the general Rule IV., and is short, while *e* before a vowel becomes *ex*.

As—*abigo, adoro, in eo, obambulo, pereo, subigo; arrepto, depono, eludo*, but *deoscular, dehisco*.

*Ob*, in composition, sometimes drops the *b* before a consonant, in which case the *o* remains short, as in *omitto*.<sup>1</sup>

*Trans* frequently drops the two last letters in composition, but preserves its proper quantity, as in *trāno* (*transno*), *trāduco* (*transduco*), *trado* (*transdo*), &c.

*Pro* will be considered separately.

*Examples.*

Nubilaque induco, ventos *abigo*que vocoque. *O. M.* VII., 202.

Bella gero: et quisquam numen Iunonis *adoret*. *V. Æ.* I., 48.

Prima leves *ineunt* siquando praelia Parthi. *V. G.* IV., 314.

Ille quidem totam fremebundus *obambulat* Aetnam. *O. M.* XIV., 188.

<sup>1</sup> Some rank *ad* along with *ob*, giving *aperio* as an example. The etymology, however, of *aperio* and *operio* is by no means certain.

Longa dies molli saxa *p̄*redit aqua. *T. I.*, iv., 18.

Arvina pingui, *sū*biguntque in cote securis. *V. Æ.* VII., 627.

Quo regnum Italiae Libycas *ā*verteret oras. *V. Æ.* IV., 106.

*Avia* tum resonant avibus virgulta canoris. *V. G.* II., 328.

De grege non ausim quidquam *dē*ponere tecum. *V. E.* III., 32.

Increpuit malis morsuque *ē*lusus inani est. *V. Æ.* XII., 755.

Hos amplectitur, hos *dē*osculatur. (*Phalaecian.*) *M.* VIII., lxxxii., 5.

Sed mihi vel tellus optem prius ima *dē*hiscat. *V. Æ.* IV., 24.

Pleraque differat et praesens in tempus *ō*mittat. *II. A. P.* 44.

Illa fretus agit ventos, et turbida *trā*nat. *V. Æ.*, IV., 245.

Atque satas alio vidi *trā*ducere messes. *V. E.* VIII., 99.

*Trā*dit equum comiti, paribusque resistit in armis. *V. Æ.* XI., 710.

### Pro in Composition.

*Pro* is, as we have already seen, long in its simple form, and in Latin compounds it usually retains this quantity before a consonant; as in *prō*do, *prō*culo, *prō*cursus, *prō*cursus, &c. Before a vowel it follows the general Rule IV., as in *prō*hibeo.

But in words transplanted from the Greek, where it represents *πρo*, the vowel in the original being short, remains so, as in *Prō*metheus (*Προμηθευς*), *Prō*pontis (*Προποντις*), *Procyon* (*Προκυων*), but *Prō*poetides (*Πρωποειτιδες*).

There are, moreover, some Latin words in which it is uniformly short, viz., the compounds of *cello*, *funum*, *fari*, *fateri*, *festus*, *fugio*, *fundo*, *fundus*, *nepos*, *neptis*, *torrus*; as—*prō*cello, *prō*cella, *prō*fari, *prō*fano, *prō*fanus, *prō*fiteri, *prō*festus, *prō*fugio, *prō*fugus, *prō*fundo, *prō*fundus, *prō*nepos, *prō*neptis, *prō*tervus, *prō*tervitas, to which add *prō*fisciscor, *prō*fectus, *prō*fecto.

The following have the *pro* doubtful—*propago* (both noun and verb), *propino*. To which some, without sufficient grounds, add *prō*cumbo, *prō*curo, *prō*pello, which have the first always long in the best writers, and *prō*fari, *prō*fundo, in which it is always short.—See *Remarks*.

### Examples.

*Prō*dere voce sua quemquam aut opponere morti. *V. Æ.* II., 127.

Maturare datur, durum *prō*culit arator. *V. G.* I., 261.

*Prō*cursu rapido, coniectis eminus hastis. *V. Æ.* XII., 711.

Exoritur *prō*curva ingens per littora fletus. *V. Æ.* V., 765.



- Permittit patria? hospitio *prōhibemur* arenae. *V. Æ. I.*, 540.
- Caucasiasque refert volucres furtumque *Prōmethei*. *V. E. VI.*, 42.
- Fas quoque ab ore freti longaeque *Prōpontidos* undis. *O. T. III.*,  
[xii., 41.
- Ostendit ignem, iam *Prōcyon* furit. (*Alc. Hendec.*) *H. O. III.*,  
[xxix., 18.
- Sunt tamen obscaenae Venerem *Prōpoetides* ausae. *O. M. X.*, 238.
- Turbinis immanem vim provomit atque *prōcellat*. *L. VI.*, 447.
- Talia iactanti stridens Aquilone *prōcella*. *V. Æ. I.*, 102.
- Tum breviter Dido, vultum demissa, *prōfatur*. *V. Æ. I.*, 561.
- Scilicet omne sacrum mors importuna *prōfanat*. *O. A. III.*, ix., 19.
- Adventante Dea, procul, o procul este *prōfani*. *V. Æ. VI.*, 258.
- Nos etiam veros parce *prōfitemur* amores. *O. A. A. II.*, 639.
- Nosque et *prōfestis* lucibus et sacris. (*Alc. Hendec.*) *H. O. IV.*, xv., 25.
- Sed trepidus *prōfugit* chelas et spicula Phoebus. *Col. X.*, 56.
- Italiam, fato *prōfugus*, Lavinia venit. *V. Æ. I.*, 2.
- Deūm *prōfundit* ante templa sanguinem. (*Iamb. Trim.*) *C. XX.*, 15.
- Vix ea, quum lacrimas oculis Iuturna *prōfudit*. *V. Æ. XII.*, 154.
- Complentur vallesque cavae saltusque *prōfundi*. *V. G. II.*, 391.
- Est Neptunus avus, *prōnepos* ego regis aquarum. *O. M. X.*, 607.
- Iam reliqua ex amitis, patrueis nulla, *prōneptis*. *P. S. VI.*, 53.
- Thersites etiam per me haud impune, *prōtervis*. *O. M. XIII.*, 233.
- Urit grata *prōtervitas*. (*Choriamb.*) *H. O. I.*, xix., 7.
- Ut *prōficiscentem* docui te saepe diuque. *H. E. I.*, xiii., 1.
- Hinc illum Corythi Tyrrhena ab sede *prōfectum*. *V. Æ. VII.*, 209.
- Tum memorat, ne vero, hospes, ne quaere *prōfecto*. *V. Æ. VIII.*, 532.
- Sylvarumque aliae pressos *prōpaginis* arcus. *V. G. II.*, 26.
- Sed truncis oleae melius, *prōpagine* vites. *V. G. II.*, 63.
- Sit Romana potens Itala virtute *prōpago*. *V. Æ. XII.*, 827.
- Prōpagare* genus possit vitamque tueri. *L. I.*, 196.
- Ut *prōpagando* possint procudere secla. *L. V.*, 848.
- Ecficis ut cupide generatim secla *prōpagent*. *L. I.*, 21.

Nec potuisse *prōpagando* procudere prolem. *L. V.*, 854.  
 Imperet aeternum, et populis seclisque *prōpaget*. *S. II.*, 52.  
 Hi *prōpagandi* ruerant pro limite regni. *C. de L. St. I.*, 373.  
 Crystallinisque myrrhinisque *prōpinat*. (*Scazon.*) *M. III.*, lxxxii., 25.  
 Praestare iussi, nutibus *prōpinamas*. (*Scazon.*) *M. III.*, lxxxii., 31.  
 Hiscere tamquam habeas tria nomina: Quando *prōpinat*. *I. S. V.*, 127.

*Remarks.*

*Propontis*. Doctor Carey says, "Manilius IV., 439 [680 is the true reference], by a bold violation of Greek quantity, has made the *prō* long in Propontidos."

Aequora, et extremum *Prōpontidos* Hellespontum.

He ought, however, to have added, that both Scaliger and Bentley agree in rejecting this line as altogether spurious. Manilius uses *Propontis* in two other passages of the same book, in both cases with the true quantity.

Truditur invitum, faucesque *Prōpontidos* arctas. *M. IV.*, 617.

Illum etiam venerata colit vicina *Prōpontis*. *M. IV.*, 749.

*Profari*. Doering, in his edition of Catullus, has admitted

Talia *prōfantes* quondam felicia Pelei.

Carmine divino cecinerunt omine Parcae. *C. LXIV.*, 383.

But the true reading, as given by all the best MSS., is *præfantes*. *Profantes* is an emendation first proposed by Passeratius in his *Commentary*, published in 1608, and is quite unnecessary.

*Prōficiscor*, *Prōfectus*, *Prōfecto*. Observe that *Prōficio* and its tenses, &c., have the *pro* long, according to the rule; as,

*Prōfeci*, extrema moriens tamen adloquor hora. *V. E. VIII.*, 20.

*Prōpino* or *Prōpino*. The doubtful quantity of the *pro* in this case may have arisen from its being treated sometimes as a Latin, and sometimes as a Greek word. The Greek form, *προπινειν*, is used by Martial, *V.*, lxxviii., 3.

Non deerunt tibi, si soles *προπινειν*. (*Phalaecian.*)

In addition to the examples quoted above, we may refer to *prōpinat*, Mart. I., lxix., 3; *prōpinavit*, VIII., vi., 13; *prōpinas*, X., xlix., 3; *prōpinabis*, XII., lxxiv., 9; *prōpinas*, II., xv., 1; *prōpinabit*, VI., xlv., 6.

*Prōcumbo*. The idea that the first syllable in *procumbo* was sometimes short, originated in the line,

*Brachia palpebraeque cadunt, poplitesque prōcumbunt.* *L. IV.*, 953.

As it stood in most edd. before the time of Wakefield; but that editor, supported by all the MSS., restored

*Brachia palpebraeque cadunt, poplitesque cubanti*  
*Saepe tama submittuntur, vireisque resolvunt.*

*Prōcumbo* occurs very frequently in Virgil, Ovid, and other poets, and uniformly with the *pro* long.

*Prōnepōs*. Sidonius Apollinaris makes a double false quantity in this word.

*Cernat et in proavo sibimet quod prōnepōs optet.* *Sid. Ap. Carm.*  
[*XI.*, 133.]

*Prōcuro*. As examples of *Procuro* with the first long, we may take

*Prōcurate, viri, et pugnam sperate parati.* *V. Æ. IX.*, 158.

*Haec ego prōcurare et idoneus imperor et non.*<sup>1</sup> *H. E. I.*, v., 21.

*Si prōcurare vis ostentum, rustice.* (*Iamb. Trim.*) *Phaed.* III., iii., 16.

*Haud secus ac stabulis prōcurans otia pastor.* *S. VI.*, 329.

To which add *Mart. V.*, lxi., 9, *prōcuratorem*.

On the other side, three examples are quoted, in which the *pro* is short, but in every one of these the reading is uncertain; they are,

*Ipse prōcuravi ne possent saeva nocere.* *T. I.*, v., 13.  
v., l., *Ipse ego curavi.*

*Inde prōcurator nimium quoque multa prōcurat.* *O. A. A. I.*, 587.  
v., l., *propinator.....propinat.*

*Risit, et, his, inquit facito mea tela prōcures.* *O. F. III.*, 343.  
3 MSS. *Repellas.* 1 MS. *Reponas.*

From which it appears, that the evidence is in favour of including *procuro* under the general rule.

*Procello*. In some of the older editions of Lucretius, in v., 310, we find,

*Nec sanctum numen fati prōcellere fineis.*

But all the best editors have adopted *protollere*. Also in *Propertius* III., viii., 3, Broukhusius upon the authority of one MS. reads,

*Dum furibunda mero mensam prōcellis, et in me.*

But all the rest have *prōpellis*.

<sup>1</sup> We have here a various reading, *Haec egoque procurare*; but the *que* is an interpolation by a later hand.

*Propago*. It will be seen that two passages are quoted above from Virgil, in which the *pro* in the noun *propago* is long. In both of these, *propago* is used in its primitive sense, of the *sucker* or *layer* of a tree or shrub; in all other places, and it occurs frequently in the poets, it is employed in the figurative sense of *progeny*, *race*, *stock*, and has the first syllable uniformly short, *e. g.*, Lucret. I., 43; IV., 999; V., 1026. Virg. *Æ.* XII., 827. Ovid. Met. I., 160; II., 38; XI., 312. Am. III., vi., 65. Fast. III., 157. Manil. I., 793. Silius II., 8. Pers. II., 72. Val. Flacc. VI., 547; V., 126. Stat. S. II., i., 85; II., iii., 39; IV., iv., 81. Theb. V., 278; VI., 327.

*Propello* is used by Lucretius twice with the *pro* short,  
Est procul a tergo quae provehat atque *pröpellat*. L. IV., 195.  
Aer a tergo quasi provehat atque *pröpellat*. L. VI., 1025.

In other passages of the same writer it occurs with the *pro* long, and so it is uniformly found in the best authorities, *e. g.*,

Percussa est, exin corpus *pröpellit* et icit. L. III., 161.

To this add, Lucret. III., 163; IV., 287; V., 487; VI., 1027. Hor. Od. IV., iv., 6. S. I., ii., 6. Propert. II., xxix., 11; xxix., 39; III., xxi., 11; xxii., 11. Ovid. Met. VIII., 340, 593. Heroid. VI., 67; XXI., 42. Trist. I., x., 33. Silius V., 53; VII., 101, 530; XIV., 13; XV., 559; XVI., 570; XVII., 96. Lucan III., 1; V., 430. Val. Flacc. I., 494; IV., 311; VI., 385. Stat. S. I., i., 21; v., 48. Theb. I., 43; VII., 237, 348; XI., 261, 443.

Observe also, that the two examples in Lucretius may be brought to accord with the rest, by the very simple change of *atque* into *et*, a change which we shall have less hesitation in making, when we remember, that in ancient MSS., both these words are expressed by the same abbreviation.

*Pröfundo*, *pröfudi*, *pröfusus*, are uniformly found with the first short, except in one line of Catullus,

Has postquam moesto *pröfudit* pectore voces. C. LXIV., 202.

To which we oppose Catullus himself,

Deum *pröfundit* ante templa sanguinem. (*Iamb. Trim.*) C. XX., 15.

and a long array of authorities, *e. g.*,

Lucret. I., 89; III., 953; IV., 541, 932, 1032; V., 226, 571, 766, 1374; VI., 6, 210, 212, 401, 744. Virg. *Æ.* XII., 154. Prop. II., xxvi., 50. Ovid. Met. VII., 91; VIII., 764; IX., 679; XI., 418. Heroid. VIII., 63; XI., 81. Fast. VI., 605. T. IV., i., 95. E. P. I., ix., 53. Sab. Ep. I., 77. Manil. II., 8, 875. Silius IV., 376; VI., 252; XI., 68. Val. Flacc. III., 3; VI., 106.

Martial VIII., xxxviii., 11. Stat. S. I., vi., 11; II., i., 31; III., i., 91. Theb. III., 150; IX., 48.

Under these circumstances we can scarcely avoid concluding, that some corruption lurks in the text of Catullus in the above line.

At all events, it is impossible to agree with Dr. Carey, in supposing that *pro* was in reality always doubtful, and lengthened or shortened as might suit the convenience of the poets. Since we find so many words in which it is uniformly long, a few in which it is always short, and not above two or three at most in which it is doubtful, such an hypothesis must be pronounced extravagant.

## 2. Inseparable prepositions and other particles, &c., in Composition.

Of the inseparable prepositions, *di* and *se*, to which we may add *ve*, signifying *small*, are long,

As—*dīgressus*, *sēduco*, *vēcors*, *vēsanus*.

*Dis* appears to be short, judging from *dīrimo*, anciently *dīsimo* or *dis-emo*, and *disertus*, which is the participle of *dissero*, one of the *s*'s being dropped.

*Rē* is short, as—*rēquiro*, *rēfero*.

But *rēfert*, the impersonal verb, has the first long.—See *Remarks*.

*Nē* (negative), and *Sī*, which are long as monosyllables, are long also in composition, as—*nēve*, *nēdum*, *nēquo*, *nēquam*, *nēquidquam*, *sīqua*, *sīve*, &c.

But *nēcesse*, *nēfas*, *nēfandus*, *nēfurius*, *nēfastus*, *nēque*, *nēqueo*, *sīquidem*, have the first short.

*Nēc* has the first short, and retains its quantity in *nēcopinus*. *Nēcubi* has the first long, but this word is probably a compound, not of *nec* and *ubi*, but of *nē* and *alicubi*, and so also *sicubi* of *sic* and *alicubi*.

*Bis* is short, and *bi*, representing *bis*, is short in all the regular compounds, such as *biceps*, *bicolor*, *bicornis*, *bīdens*, *bīferus*, *bīmestris*, *bīpennis*, *bīpes*, *bīrenis*, &c.; but *bīduum*,<sup>1</sup> *bīmus*, and *bīnus*, into which *bis* seems to enter, have the first long.

In like manner *Trī*, representing *tris*, is short in all the regular compounds, *trīcorpor*, *trīdens*, *trīlix*, *trīfidus*, *trīformis*, *trīpes*, *trīremis*, &c.; but *trīduum*, *trīmus*, *trīnus*, *Trīnaeria*, *trīginta*, *trīgesimus*, have the first long.

*Quā* gives *quāpropter*, *quāre*, *quātenus*.

*Quo* gives *quōcirca*, *quōcunque*, *quōminus*, *quōmodo*, &c., but observe that *quōque*, signifying *also*, has the first always short; its connection, however, with *quō* may be only apparent.<sup>2</sup>

<sup>1</sup> I do not remember an authority for *bīduum*, except in the comic writers, but Martial will be quoted below for *trīduum*.

<sup>2</sup> *Quōque*, signifying *and in order that*, or *and in what manner*, has the first always long, e. g., Ovid M. XII. 174.

Although, as we have seen above, *hōc* is always long, *hōdie*, which is evidently a compound of *hoc die*, has the first uniformly short, and so *hōdiernus*.

*Examples.*

Nec minus Andromache *dīgressu* moesta supremo. *V. Æ.* III., 482.

Et quum frigida mors anima *sēduxerit* artus. *V. Æ.* IV., 385.

Suadet enim *vēsana* fames, manditque trahitque. *V. Æ.* IX., 340.

Expugnare caput, scribet mala carmina *vēcors*. *H. S.* II., v., 74.

Quatuor in medio *dērimit* plaga solis iniqui. *V. Æ.* VII., 227.

Fœcundi calices quem non fecere *dīsertum*. *H. E.* I., v., 19.

Haud dubitanda *rēfer*, Corythum terrasque requirat. *V. Æ.* III.,  
[170.]

Praeterea iam nec mutari pabula *rēfert*. *V. G.* III., 548.

{ Quid tamen hoc *rēfert*, si se pro classe Pelasga.

{ Arma tulisse *rēfert* contra Troasque Iovemque. *O. M.* XIII., 268.

*Nē* fugite hospitium *nēve* ignorete Latinos. *V. Æ.* VII., 202.

*Nēdum* sermonum stet honos et gratia vivax. *H. A. P.*, 69.

*Nēqua* mora ignaros, ubi primum vellere signa. *V. Æ.* XI., 19.

*Nēquidquam* lucis Hecate praefercit Avernīs. *V. Æ.* VI., 118.

Arma viri? *Nēquam* et cessator Davus, ut ipse. *H. S.* II., vii., 100.

*Siqua* fata sinant, iam tum tenditque fovetque. *V. Æ.* I., 18.

*Sive* quis Antilochum narrabat ab Hectore victum. *O. H.* I., 15.

Semina quum porro distent differre *nēcesse* est. *L.* II., 725.

Ausi omnes immane *nēfas*, auroque potiti. *V. Æ.* VI., 624.

Hoc caput, O cives, haec belli summa *nēfandi*. *V. Æ.* XII., 572.

Aut humana palam coquat exta *nēfurius* Atreus. *H. A. P.*, 186.

Ille et *nēfasto* te posuit die. (*Alc. Hendec.*) *H. O.* II., xiii., 1.

Quos *nēque* Tydides nec Larissaeus Achilles. *V. Æ.* II., 197.

Flectere si *nēqueo* superos Acheronta movebo. *V. Æ.* VII., 312.

Quae mihi ventura est, *siquidem* ventura, senectus. *O. A.* III., vii., 17.

Nocte gravem somno *nēcopina* perdere morte. *O. M.* I., 226.

Et *nēcopinanti* Mors ad caput adstitit ante. *L.* III., 971.

*Nēcubi* suppressus pereat gener. O bene rapta. *L. P.* IX., 1057.

- Iane *biceps*, anni tacite labentis origo. *O. F.* I., 65.  
 Iam liber et positus *bicolor* membrana capillis. *P. S.* III., 10.  
 Sarcula nunc durusque *bīdens* et vomer aduncus. *O. F.* IV., 927.  
 Extaque de porca cruda *bimestre* tenet. *O. F.* VI., 158.  
 Inque domo *bīnus* conspicietur honor. *O. E. P.* IV., ix., 64.  
*Bīna* manu lato crispans hastilia ferro. *V. Æ.* I., 317.  
 Gorgones Harpyiaque et forma *trīcorporis* umbrae. *V. Æ.* VI., 289.  
 Loricam consertam hamis auroque *trīlicem*. *V. Æ.* III., 467.  
 Nauseat ac locuples quem ducit priva *trīremis*. *II. E.* I., i., 93.  
 Si totus tibi *trīduo* legatur. (*Phalaec.*) *M.* II., vi., 12.  
 Quae velut latis equa *trīma* campis. (*Sapph.*) *II. O.* III., xi., 9.  
 Quae *trīno* iuvenis foro tonabas. (*Phalaec.*) *S. S.* IV., ix., 15.  
*Trīnacia* fines Italos mittere relictā. *V. Æ.* III., 440.  
*Trīginta* capitum fetus enixa iacebit. *V. Æ.* III., 391.  
*Quātenus* et non est in caro coniuge felix. *O. T.* V., v., 21.  
*Quōcirca* capere ante dolis et cingere flamma. *V. Æ.* I., 673.  
 Praecipites metus acer agit *quōcunque* rudentes. *V. Æ.* III., 682.  
 Te *quōque*, magna Pales, et te memorande canemus. *V. G.* III., 1.  
 Dicet ubi est *hōdie* quae Lyra fulsit heri. *O. F.* II., 76.  
 Quis scit an adiciat *hōdiernae* tempora summae. *II. O.* IV., vii., 17.

### Remarks.

*Refert.* The impersonal verb is not a real exception to the rule, as it must not be considered as a compound of *re*, the inseparable preposition, and *fero*, but of *re* or *rei*, the *ablative* or *dative* of *res*, and *fero*, which will account in a satisfactory manner for the quantity. Such was the opinion of the celebrated grammarian Verrius, as Festus tells us, and it is probably correct. This doctrine, however, has been called in question by some critics. See Scheller's *Lexicon, in verb.*—*Perizonius ad Sanct. Min.* III., v., 3, &c.

*Nēqueo, nēfas*, &c. In order to account for the first syllable in these words being short, it has been supposed that they are compounds, not of *nē*, but of *nēc*, and that the consonant being dropped, the *e* retains its natural quantity.

B. When the monosyllable forms the latter part of the compound word.

In this case, also, monosyllables retain their natural quantity without reference to the general rules for final syllables.

Thus, from *rē*, *pār*, *pēs*, *sīs*, *vīs*, we have *quarē*, *impār*, *dispār*, *tripēs*, *quadrupēs*, *sonipēs*, *adsīs*, *possīs*, *quamvīs*, *quivīs*; while from *vīr*, we have *semivīr*; from *ēs*, &c., *adēs*, *potēs*, &c.

The few exceptions to this rule, such as *quasi*, *nisi*, from *ḡi*, have been already noticed under the rules for Final Syllables.

### Examples.

*Quarē* per divos oratus uterque penates. *H. S. II.*, iii., 176.

Ludere *pār impār*, equitare in arundine longa. *H. S. II.*, iii., 248.

Bruttius haud *dispār* animorum unaque iuventus. *S. VIII.*, 570.

Omnia magna loquens, modo sit mihi mensa *tripēs* et. *H. S. I.*, iii., 13.

Stat *sonipēs* ac frena ferox spumantia mandit. *V. Æ. IV.*, 135.

Tollit se arrectum *quadrupēs* et calcibus auras. *V. Æ. X.*, 892.

*Adsīs* O Tegeae favens oleaeque Minerva. *V. G. I.*, 18.

*Possīs* et magnam morbi deponere partem. *H. E. I.*, i., 35.

*Quamvīs* ista mihi mors est inhonesta futura. *P. II.*, viii., 27.

*Semivīr* et tactis subito mollescat in undis. *O. M. IV.*, 386.

Tuque *adēs* inceptumque una decurre laborem. *V. G. II.*, 39.

Vix unum *potēs* infelix requiescere mensem. *P. II.*, iii., 3.

### Remarks.

The later Latin poets make frequent false quantities in the use of monosyllables in composition; thus we have,

Qui *bipēs*, et quadrupes foret, et *tripēs*, omnia solus. *Aus. Eid. XI.*, 39.

Quicquid *dispār* habet: cumulum discretio carpit. *Prud. Ham.*, 26.

Succumbit Phrygio: coitus fuit *impār* utrique. *Prud. C. S. I.*, 168.

*Praepēs* must not be confounded with the compounds of *pes*, with which it has no connection.

*Possis* appears with the last short in

Tam ieiuna fames quum *possis* honestius illic. *I. S. V.*, 10.

Which is the reading of many MSS.; others give *posses*, *poscis*, &c. Ruperti conjectures *pol sit*; the most simple, and therefore the best emendation seems to be *possit*, which the construction admits.—See Excursus on the passage in the edition of Rupert.



## II. POLYSYLLABLES IN COMPOSITION.

## RULE XXVI.

*Polysyllables in composition retain their natural quantity when they undergo no change of form.*

Thus *cōlo*, *cōquo*, which have the first syllable short in the simple form, preserve the same quantity in the corresponding syllable when compounded with *re*, and become *recōlo*, *recōquo*.

So also *intēr*, which has the last syllable short, and *eo*, which has the first short, have the corresponding syllables short when compounded into one word, *intērēo*.

So *antē* and *fēro* make *antēfēro*, *intrō* and *dūco* make *intrōdūco*, *ludī*, *lucrī* (the genitives of *ludus*, *lucrum*), with *māgister* and *fūcio*, make *ludīmāgister*, *lucrīfūcio*, and so generally, the rule being very extensive in its application.

Even when a vowel is changed in the composition, or when one of the vowels of a diphthong is dropped, and the other changed, it seldom causes any variation in the quantity.

Thus, *cādo* is in composition *concīdo*, *incīdo*, *occīdo*; *cūdo* gives *concūdo*, *incūdo*, *occūdo*; *cāno*, *concīno*; *clāudo*, *inclūdo*; *tubā* and *lyrā* with *cāno*, give *tubicen*, *lyricen*, but *tibia* and *cano*, *tibicen*, because contracted for *tibiacen*, and examples might in this way be multiplied to any extent.

It not unfrequently happens, that *s* is dropped, in composition, before a consonant, in which case the preceding vowel retains its proper quantity.

Thus, from *omnis* and *potens*, we get *omnipotens*, from *semis*, *semivir*, *semisupinus*, &c.

Even when greater changes take place in the constituent parts of the compound, we can generally infer the quantity of the resulting word, by considering carefully the manner in which they have been united.

Thus, when we perceive that *ilicet* and *scilicet* are made up of *ire licet*, and *scire licet*, we conclude that the first syllable in each word ought to be long, and the second short; so *priulē* and *quotulē*, the first being contracted for *priore diē*, the latter made up of *quoti* and *diēs*; *vēnficus* from *vēnenum* and *fūcio*, and so on. Proceeding upon these principles, we shall seldom be led astray in the quantity of compound words, provided we refrain from indulging in fanciful etymologies.

*Exceptions.*

We may notice a few words in which the principles explained above seem to fail.

From *Sōpitus* we have *Semisōpitus*.

Vinclaque *sōpitas* addit in arcta manus. *O. F. III.*, 306.

Thesca pressuras *semisōpita* manus. *O. II. X.*, 10.

Purpureo iacuit *semisōpita* toro. *O. A. I.*, xiv., 20.

Some MSS. give *semisupina* in the latter, and the best editors now agree in substituting this word in both passages for *semisopita*.

From *dico* we have *causidicus*, *fatidicus*, *malcdicus*, *veridicus*.

— *iūro* — *deiēro*, *peiēro*, but *periūro*.

— *nōtus* — *agnītus*, *cognītus*.

— *nūbo* — *innūba*, *pronūba*.

We may find it difficult to account for the quantity of the second in *cornicen*—

Qui vix *cornīcines* exaudiet atque tubarum. *I. S. X.*, 214.

from *cornū* and *cano*, but *multimodis* need occasion no embarrassment; for, although used adverbially by Lucretius—

Verum semina *multimodis* immixta latere. *I.*, 886.

the word must not be considered as a compound formed directly from *multis modis*; but as the ablative of *multimodus*, in which, as in *multicolor*, *multifidus*, *multiloquus*, &c., the second is short, as we should expect it to be.

We have already noticed *ambitus* and *ambūtus*, and the compounds of *ibi*, *ubi*, and *quando*.

It will be necessary to examine particularly certain verbs compounded with *facio*, since prosodians have hazarded rash assertions concerning them. It is not unfrequently stated that the *e* in *calefacio*, *labefacio*, *patefacio*, and all similar verbs, is common, being lengthened or shortened in each according to the caprice of the poets. We shall endeavour to show that this syllable is almost uniformly short in words belonging to this class; *why* it is so cannot be easily explained from etymology, since we should have expected it to have been always short in some, and always long in others.

I. In *calefacio*, *calefacto*, *labefacio*, *labefacto*, *madefacio*, *parifacio*, *rubefacio*, *stupefacio*, *tremefacio*, *tunefacio*, the syllable in question is, I believe, without controversy, uniformly short.

Hic' ubi percaluit *calefecit*que omnia circum. *L. VI.*, 687.

Subiecit rubor et *calefacta* per ora cucurrit. *V. Æ. XII.*, 66.

Et *labefactat* eos unde omnia credita pendent. *L. I.*, 695.

Multa gemens magnoque animum *labefactus* amore. *V. Æ. IV.*, 395.

Idque ubi vi multa partem *labēfecit* in omnem. *O. M.* III., 70.  
 Alta Polyxenia *madēfient* caede sepulcra. *C.* LXIV., 369.  
 Fusus humum viridesque super *madēfecerat* herbas. *V. Æ.* V., 330.  
 Delicuit terramque suo *madēfecit* odore. *O. M.* IV., 253.  
 Ast ego vicino *pavēfacta* sub aequore mergor. *O. M.* XIII., 878.  
 Corpus et exiguo *rubēfecit* sanguine setas. *O. M.* VIII., 383.  
 Vixque Atlantiadum *rubēfecerat* ora sororum. *S.* XVI., 137.  
 Ibat et ingenti motu *stupēfactus* aquarum. *V. G.* IV., 365.  
 Fonte bibis spectasque tuam *stupēfacta* figuram. *O. H.* XIV., 97.  
 Annuit et totum nutu *tremēfecit* Olympum. *V. Æ.* IX., 106.  
 Crederis, infelix, scuticæ *tremēfactus* habenis. *O. H.* IX., 81.  
 Num me lætitia *tumēfactum* fallis inani. *P.* III., vi., 3.  
 Extentam *tumēfecit* humum, seu spiritus oris. *O. M.* XV., 303.

II. The only verbs in which any doubt exists regarding the quantity of the *e*, are, *patefacio*, *putrefacio*, *tepefacio*, and *liquefacio*.

1. *Patefacio* has the second syllable short in most authors,

Quos ubi tempore maturo *patēfecerat* ætas. *L.* V., 807.  
 Quom confluerunt *patēfit* quodcumque creatur. *L.* I., 178.  
 Is clausum lato *patēfecit* limite campum. *C.* LXVIII., 67.  
 Laxat claustra Sinon, illas *patēfactus* ad auras. *V. Æ.* II., 259.  
 Et vacuam *pātēfecit* aulam. (*Alc. Decas.*) *H. O.* IV., xiv., 36.

To these add, *Patēfecit*, Prop. I., iii., 33. Ov. Met. I., 284; II., 112, 819; III., 104; IV., 185. *Patēfecerat*, Ov. Met. IX., 794. *Patēfiant*, Prop. III., xx., 29. *Patēfacta*, Lucret. I., 10; IV., 895. Prop. I., xvi., 1; Tibull. I., iii., 36; Ov. Met. IX., 314 (al. *pavefacta*.) *Patēfactum*, Lucret. V., 596. *Patēfactis*, Lucret. IV., 991.

On the other hand, we can produce two passages only in which the *e* is lengthened, both from Lucretius,

Atque *patēfecit*, quas ante obsederat ater. *L.* IV., 346.

Caussa *patēfiet* quæ ferri pelliceat vim.<sup>1</sup> *L.* VI., 1000.

But in the latter of these two, some MSS. give *Caussa palam fiet*, which gives us the key to the true reading in the former also, viz.,

<sup>1</sup> To these may be added, a line quoted from Ennius by Isidorus of Seville,

Inde *patēfecit* radiis rota candida coelum;

but I have already expressed my opinion of the value of such secondhand scraps.

*atque palam fiet.* Few can object to a correction so simple, when they recollect that *palam facere aliquid* is one of the commonest phrases in Latin, and is used by Lucretius himself in II., 566,

Quorum utrumque palam fieri manifesta docet res.

2. *Putrefacio* is not a common word,

Et tamen hæc quom sunt quasi *pūtrēfacta* per imbres. *L. II.*, 898.

Sunt qui, cum clauso *pūtrēfacta* est spina sepulcro. *O. M. XV.*, 389.

3. *Tepefacio*, with one solitary exception, has the *e* always short.

At *tepefacta* tamen veniat commixta calore. *L. VI.*, 322.

Frigida deserto *tepefecit* membra cubili. *C. LXVIII.*, 29.

Faucibus ad limum radii *tepefacta* coquebant. *V. G. IV.*, 428.

In matris iugulo ferrum *tepefecit* acutum. *H. S. II.*, iii., 136.

Sanguine Tlepolemus Lyciam *tepefecerat* hastam.<sup>1</sup> *O. II. I.*, 19.

But

Alta *tepefaciet* permixta flumina caede. *C. LXIV.*, 361.

Here it must be observed, that *tepefaciet* contains four short syllables in succession, and consequently would, under ordinary circumstances, be altogether inadmissible into Dactylic verse. We shall point out, in a subsequent Chapter (on *Poetic Licenses*), that the poets in such a case, compelled by necessity as it were, sometimes lengthened a syllable naturally short; the writers of the Augustan age, however, very rarely indulge in such a license, except in the case of a proper name, and hence they used those tenses only of *tepefacio*, which could stand in their verse without their having recourse to an expedient so violent.

Precisely in the same manner we can account for the variation in the quantity of

4. *Liquefacio*, which, like the others, has the *e* generally short.

Tum penetrabat eos posse hæc *liquefacta* vapore. *L. V.*, 1261.

Flammarumque globos *liquefactaque* volvere saxa. *V. G. I.*, 473.

Sic mea perpetuis *liquefiunt* pectora curis.<sup>2</sup> *O. E. P. I.*, ii., 57.

<sup>1</sup> Add to these,

*Tepēfecerit*, *Ov. E. P. IV.*, v., 35. *Tepēfactus*, *Virg. G. IV.*, 308. *Tepēfacta*, *Lucret. VI.*, 322; *Virg. Æ. IX.*, 333, 419.

<sup>2</sup> Add to these,

*Liquefacta*, *V. G. IV.*, 36, 555; *Æ. III.*, 576; *Ov. Fast. IV.*, 545; *Met. III.*, 486; *XIII.*, 830; *XIV.*, 431. *Liquefacto*, *Virg. Æ. IX.*, 588.

In some editions of Lucretius we find, *VI.*, 966,

Denique cera *liquefit* in eius posta vapore;

but the reading generally received is *liquescit*.

On the other hand,

Omentum in flamma pingue *liquēfaciens*. *C. XC.*, 6.

Thura *liquēfaciunt*,<sup>1</sup> inductaque cornibus aram. *O. M. VII.*, 161.

The *e* being lengthened, because in no other way could either *liquefaciens* or *liquefaciunt* be admitted into the verse. It must not be concealed, however, that Ovid, in one passage, if the text be correct, lengthens the *e* in *liquēfactis*, where no such license is requisite, probably in consequence of his having already lengthened it in a former part of the poem.

Tabe *liquēfactis*, tendens ad sidera palmas. *O. M. IX.*, 175.

III. We find *expergēfacta*, *expergēfacti*, *expergēfactum*, Lucret. II., 413; IV., 996; V., 1207, and *conferrēfacit*, VI., 353, but not in poets of the Augustan age.

IV. Some words are erroneously classed with these, which are made up, not of a verb, but of a noun, an adverb, or some other part of speech compounded with *facio*.

Thus, *cinēfacio*, from *cinērem* and *facio*;

*rarēfacio*, from *rarē* and *facio*, not from *rarere*,

as can be easily proved, since Lucretius uses the two words separately.

Collaxat *rarēque* facit lateramina vasi. *L. VI.*, 233.

The etymology of *racēfio* is doubtful.

It appears, then, that instead of the practice of the poets being variable in all these words, as is commonly asserted, there is no variation at all in any except four; that in one of these four, the difficulty is removed by various readings; that in two of the others, one example only, contrary to the common practice, can be produced in each, neither of them from writers of the Augustan age; and that the variation in the last verb, and also in one of the others, can be accounted for upon a principle which we know holds good in words of a different description.

<sup>1</sup> So the great majority of MSS, and not *liquefiunt*, as Heinsius has it.

## ON THE

## QUANTITY OF SOME PARTS OF CERTAIN VERBS.

## REDUPLICATING PRETERITES.

## RULE XXVII.

*Reduplicating preterites have the first two syllables short,*

As—*cēcīdi* (from *cado*), *cēcīni*, *didīci*, &c.

The rule does not, of course, apply to the second syllable when it is long by position, as in *momōrdi*, *cucūrri*, *pepērci*, and the like.

*Exceptions.*

*a. Cēcīdi* from *caedo*, and *pepēdi* from *pēdo*, have the second long.

*Examples.*

Inter cunctantes *cēcīdit* moribunda ministros. *V. G. III.*, 488.

Et veterem in limo ranae *cēcīnere* querelam. *V. G. I.*, 378.

Mox *didīci* curvo nulla subesse tholo. *O. F. VI.*, 296.

*a. Pyrrhumque et ingentem cēcīdit.* (*Alc. Enneas.*) *H. O. III.*,  
[vi., 35.]

Nam, disposa sonat quantum vesica, *pēpēdi.* *H. S. I.*, viii., 46.

*Remark.*

This rule would be more correctly expressed by stating, that reduplicating preterites have the first syllable short, while the second follows the quantity of the verbal root. The number of exceptions, however, is so small, that it is perhaps more convenient in practice to preserve it in the form given above.

## DISSYLLABIC PRETERITES.

## RULE XXVIII.

*Preterites of two syllables, their compounds, and the tenses formed from them, have the first syllable long,*

As—*vidi, vēni, fōvi, fūgi*; while in the present tense, *video, vēnio, foveo, fūgio*, have the first short. (I.)

This rule does not, of course, interfere with general rule for the quantity of one vowel before another: and we have, therefore, *rūo, rūi, &c.*

*Exceptions.*

- α. Seven dissyllabic preterites and their compounds have the first syllable short; viz., *bibi, dēdi, fidi* (from *fīdo*), *scīdi* (from *scīdo*), *stēti, stīti, tūli*. (II.)

*Examples.*

Ut *vidi*, ut perii, ut me malus abstulit error. V. E. VIII., 41.

Respexit tamen et longo post tempore *venit*. V. E. I., 30.

Vipera delituit coelumque exterrita *fugit*. V. G. III., 417.

*Fovit* humum; cape saxa manu, cape robora pastor. V. G. III., 420.

- α. Lūsisti satis, ēdisti satis, atque *bibisti*. II. E. II., ii., 214.

Hic mihi responsum primus *dedit* ille petenti. V. E. I., 45.

Demersa exitio; *diffidit* urbium. (Choriambic.) II. O. III., xvi., 13.

Gaudia florentesque manu *scidit* Atropos annos. S. S. III., iii., 127.

Hesperium Siculo latus *abscidit*,<sup>2</sup> arvaque et urbes. V. Æ. III., 418.

Explicuit legio, et campo *stetit* agmen aperto. V. G. II., 280.

*Constitit* atque oculis Phrygia agmina circumspexit. V. Æ. II., 68.

Cui mater media sese *tulit* obvia sylva. V. Æ. I., 314.

*Remarks.*

I. The best etymologists are of opinion, that those verbs which change a short vowel in the root or present tense into a long vowel in the preterite had originally a reduplication. Thus, *pango*,

<sup>1</sup> Not to be confounded with *diffidit*, the present tense of *diffido*, from *fīdo*.

<sup>2</sup> Not to be confounded with *abscidit*, from *abscīdo* (*caedo*).

Illa comam laeva morienti *abscidit* ephebo. L. P. VI., 563.

or rather *pago*, makes *pěpěgi*, but *compingo* makes *compēgi*, and this proves the analogy of the two forms.<sup>1</sup>

According to this view, we should have

<i>Vēnio,</i>	<i>věvēni,</i>	<i>věēni,</i>	<i>vēni.</i>
<i>Lēgo,</i>	<i>lělēgi,</i>	<i>lēēgi,</i>	<i>lēgi.</i>
<i>Fūgiō,</i>	<i>fūfūgi,</i>	<i>fūēgi,</i>	<i>fūgi.</i>
&c.	&c.	&c.	&c.

This remark does not apply to such preterites as *lūsi*, *rīsi*, &c., from *lūdo*, *rīdeo*, &c.: the preterite in these words was formed by the insertion of *s*, *ludsi*, *ridsi*, the *d* being afterwards dropped for the sake of euphony.

II. The seven dissyllabic preterites enumerated above in reality belong to the last rule, since they are all reduplicating preterites, some of which have dropped the first syllable, instead of contracting the first two into one.

*Tuli* and *scidi* were anciently *tetūli* and *sciscīdi*, the former occurs frequently in Plautus<sup>2</sup> and Catullus,<sup>3</sup> the latter is found in Ennius, Accius, Naevius, and Afranius, as quoted by Priscian, p. 890.

So *fidi* would be *fīfidi* from *fīdo*. We find that in the time of Priscian, grammarians were at variance with regard to the true form of the preterite in this word. See Prisc., p. 890.

*Bibi* is an actual reduplication from *bīo*, the same as the Greek  $\pi\iota\omega$ . *Bibo*, in the present, arose from the digammatized form  $\pi\iota\iota\omega$ .

So also *stēti* and *stīti* are different forms of the reduplication of *sto*, as are *dēdi* and *dīdi* of *do*.

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## DISSYLLABIC SUPINES.

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### RULE XXIX.

*Supines*<sup>4</sup> of two syllables, and the parts of the verb derived from them, have the first syllable long; the corresponding syllable is long in the compounds also; as—*visu*, *visus*, *visurus*, *lūsum*; *perōsus*, &c.

#### Exceptions.

- a. In the following dissyllabic supines, the first syllable is short:—*citum* from *cīeo* (I.); *dātum* from *do*, *ītum* from *eo*, *lītum* from

<sup>1</sup> See Pritchard *On the Origin of the Celtic Nations*, p. 151; Grimm, &c.

<sup>2</sup> e. g., Rud. Prol. 68; Men. IV., ii., 25, 66; Amph. II., ii., 84, 168.

<sup>3</sup> See below, under "Archaisms."

<sup>4</sup> I would not be understood to mean, that I believe in the existence of the supine as part of the verb; but no inconvenience can arise in this place from using the term in its ordinary signification.



*lino*, *quītum* from *queo* (II.); *rātum* from *reor*, *rūtum* from *rūo* (III.); *sātum* from *sero*, *sītum* from *sīno*, to which we may add *fūtum* from *fūo*, whence *fūturus*. The quantity of these words is preserved in their derivatives and compounds, except *ambītum* from *ambio*, which has been already noticed. (IV.)

With regard to *statum*, see *Remarks*. (V.)

### Examples.

In brevia et syrtes urget, miserabile *vīsu*. *V. Æ.* I., 111.

Lenaeos, ea *vīsa* salus morientibus una. *V. G.* III., 510.

Nascitur et casus abies *vīsura* marinos. *V. G.* II., 68.

*Lūsum* it Maecenas dormitum ego Virgiliusque. *H. S.* I., v., 48.

Insontes peperere manu lucemque *perōsi*. *V. Æ.* VI., 435.

a. Puppēs sinistrorsum *cītāe*. (*Iamb. Dim.*) *H. E.* IX., 20.

Intrāro, gentique meae *dāta* moenia cernam. *V. Æ.* III., 501.

Nec repentis *ītum* quouisviscumque animantis. *L.* III., 389.

In te fingebam violentos Troas *īturos*. *O. II.* I., 13.

Ardentes auro et paribus *līta* corpora guttis.<sup>1</sup> *V. G.* IV., 99.

Nos abiisse *rāti* et vento petiisse Mycenās. *V. Æ.* II., 25.

Impulerat torrens, arbustaque *dirūta* ripis. *V. Æ.* X., 363.

Aut Ida in magna radicibus *erūta* pinus. *V. Æ.* V., 449.

Saxa tulit penitus discussis *prorūta* muris. *L. P.* IX., 490.

Deinde *sātis* fluvium inducit rivosque sequentes. *V. G.* I., 106.

Aurum irrepertum et sic melius *situm*. (*Alc. Hendec.*) *H. O.*  
[III., iii., 49.]

Quid sit *fūturum* cras, fuge quaerere, et. (*Alc. Hendec.*) *H. O.* I.,  
[ix., 13.]

Fluctibus *ambītae* fuerant Antissa Pharosque. *O. M.* XV., 287.

### Remarks.

I. There are two verbs belonging to different conjugations, which make *citum* in the supine.

<sup>1</sup> The student must be careful not to confound *oblītus* from *obliviscor*, with *oblītus* from *oblīno*.

*Oblītusre* sui est Ithacus discrimine tanto. *V. Æ.* III., 629.

Divitiaeque peregrinae quibus *oblītus* actor. *H. E.* II., i., 204.

Cio-civi-*cĭtum*-cire, of the fourth.

Cĭo-cĭvi-cĭetum (and dropping the *e*), *cĭtum*—cĭere of the second. From this circumstance much variation takes place in the quantity of the compounds.

*Cĭtus* and *cĭto* scarcely occur with the first long.

*Accĭtus* is alone in use, *accĭtus* not being found in any good author.

Imperio *accĭtos*, alta intra limina cogit. *V. Æ. XI.*, 235.

*Concĭtus* is the form employed by the best writers, but

*Concĭtus* is not without authority.

Deserit inceptum, atque immani *concĭtus* ira. *V. Æ. IX.*, 694.

Inde ruunt toto *concĭta* pericula mundo. *L. P. V.*, 597.

Terga ferens, coit e sparso *concĭta* mapali. *V. F. II.*, 460.

*Excĭtus* and *excĭtus* are used indifferently.

Qui bello *excĭti* reges, quae quemque secutae. *V. Æ. VII.*, 642.

Nec fruitur somno vigilantibus *excĭta* curis. *O. M. II.*, 779.

*Incĭtus*, not *incĭtus*.

Principio venti vis verberat *incĭta* pontum. *L. I.*, 272.

Poplite subsidens, apicem tamen *incĭta* summum. *V. Æ. XII.*, 492.

*Percĭtus*, not *percĭtus*.<sup>1</sup>

Multimodis volitent aeterno *percĭta* motu. *L. II.*, 1055.

II. *Quĭtum* is said to be short by Priscian, p. 867, being ranked by him along with *litum* and *ĭtum*. Vossius quotes

Nam quum compressa est gnata, forma in tenebris nosci non *quĭta* est.  
[*Ter. Hec. IV.*, i., 57.]

III. *Rutum* appears in the law phrase *ruta caesa*, its quantity is decided by its compounds, *dirĭtus*, *erĭtus*, *prorĭtus*, &c. The primitive verb was conjugated *ruo*, *ruĭ*, *ruitum*, *ruere*,<sup>2</sup> the *ui* in the supine being pronounced as one short syllable, *ruĭtum*, and hence *diruĭtum*, *eruĭtum*, &c. The *i* was subsequently dropped altogether.

IV. The student must remember, that although the participle is *ambĭtus*, yet the substantive is *ambĭtus*.

Et properantis aquae per amoenos *ambĭtus* agros. *H. A. P.*, 17.

See remarks on these words under Rule I.

<sup>1</sup> Yet *percĭt* is found,

Nec minus irai fax numquam subdita *percĭt*. *L. III.*, 304.

<sup>2</sup> The earliest form was probably,

*ruo-ruĭ-ruĭtum-ruere*.

V. There is some doubt with regard to the quantity of *statum*. Priscian, p. 863, says, that it ought to have the first long, and accordingly we find *stătura*, *constătura*, *obstătura*, *Praestătura*, in Lucan, Martial, Statius, and Claudian, while the derivatives, *stătım*, *stătus*, both substantive and adjective, *stătio*, *stătör*, are used by Catullus, Ovid, and others, with the first short.

Hinc acies *stătura* ducum; Caesarne senatus. *L. P.* II., 566.

Tunc res immenso placuit *stătura* labore. *L. P.* III., 381.

*Constătura* fides superum, feralis per urbem. *L. P.* II., 17.

*Constătura* fuit Megalensis purpura centum. *M. X.*, xli., 5.

Quae sic orsa prior, spesne *obstătura* Pelasgis. *S. T.* VII., 247.

*Praestătura* novas vires incendia poscit. *C. Eid.* I., 47.

Verum si quid ages *stătım* iubeto. (*Phalaccian.*) *C.* XXXII., 9.

Ducite, et omnis eat verum *stătus* iste mearum. *O. M.* VII., 509.

Maximus indicit, nec *stăta* sacra facit. *O. F.* II., 528.

Tempus idem *stătör* aedis habet, quam Romulus olim. *O. F.* VI., [793.]

Nunc tantum sinus et *stătio* male fida carinis. *V. Æ.* II., 23.

This variation seems to arise from the difference of quantity in *statum* and *stıtum*, as we see exemplified in *praestıtum* and *praestătum*, which are both attached to *praesto* as its supines.—See Voss. Aristarch. II., c. 22, who has collected most of the examples given above.—See also the notes of Barthius and Burman on the passage quoted from Claudian.

## POLYSYLLABIC PRETERITES AND SUPINES.

### RULE XXX.

*Preterites and supines of three or more syllables, retain in their first syllable the quantity of the first syllable of the present tense of the verb from which they are formed. Thus, lēvo, lēcavı, lēcatum; mūto, mūtavı, mūtatum, &c.*

#### Examples.

Detrudent naves scopulo, *lēvat* ipse tridenti. *V. Æ.* I., 145.

Ter sese attollens cubitoque adnixa *lēcavit*. *V. Æ.* IV., 690.

Iussa sequar? quiane auxilio iuvat ante *lēvatos*. V. *Æ.* IV., 533.

Debilitat viris animi *mūtāt*que vigorem. V. *Æ.* IX., 611.

*Mūtavere* vias et Iupiter uvidus austris. V. *G.* I., 418.

Hei mihi qualis erat! quantum *mūtatus* ab illo. V. *Æ.* II., 274.

*Remarks.*

The following words are usually quoted as having the first syllable short in the preterite and supine, although long in the present:—

*Pōsui*, *pōsitum*, from *pōno*; *gēnui*, *gēnitum*, from *gīgno*, *pūtui* from *pōssum*; *sōlutum* from *sōlvo*; *vōlutum* from *vōlvo*; but these are only apparent, not real exceptions.

*Posui* cannot be from *pono*, which is a late form of the present, but from *poso*; we find also *posivi*, which must come from *posio*. *Genui*, *genitum*, are not from *gigno* but *gēno*, which is used by Lucretius, III., 798.

Totum posse extra corpus durare *gēni*que.

See also a quotation from Varro in Priscian, p. 898. It occurs also as in the R. R. of the same author, II., c. 6.

Whatever root *potui* may come from, it certainly has no more connection with *pos sum* than *fui* has with *sum*.

*Solutum* and *volutum* do not come from *solvo* and *volvo*, where *v* is a consonant, but from *solūo* and *volūo*, the former of which is used by Catullus, Ovid, and Horace, as we shall see below, under the heads of Archaisms and Diaeresis.

We have already stated in the Preface, that we should not discuss the rules for the quantity of the increment in different parts of the verb, since the learner ought always to acquire this knowledge by the ear, when making himself master of the conjugations. There are, however, one or two controverted points, which it may be proper to notice in this place.

1. *The quantity of the penult of the third person plural of the indicative perfect* is in most cases long; as—*amavērunt*, *docuērunt*, *legērunt*, *audīerunt*; but in the best editions of Virgil we find

Matri longa decem *tulērunt* fastidia menses. V. *E.* IV., 61.

Obstupui *stetērunt*que comae et vox faucibus haesit. V. *Æ.* III., 48.

And in Horace,

Virgilio *annuērunt* gaudentes rure Camoenae. H. *S.* I., x., 45.

Di tibi divitias *dedērunt* artemque fruendi. H. *E.* I., iv., 7.

Besides many instances in other poets.

Now, in the greater number of the examples quoted, variations exist in the MSS., many of them exhibiting, instead of the indicative perfect, either the indicative pluperfect or the subjunctive perfect. Thus, in the line quoted from the *Eclogues*, we find three readings in the MSS., *tulerunt*, *tulerant*, *tulerint*. Hence some scholars contend that in every passage where the indicative perfect is found with a short penult, an error exists in the text, and that one of the two above mentioned tenses ought to be substituted; while others, going into the opposite extreme, would remove the latter tenses, where they have hitherto stood unquestioned, and introduce the indicative perfect as more appropriate.

Of course it is impossible, in a matter of this sort, to come to any positive conclusion; for, in consequence of the manner in which the poets use these tenses in passages with regard to which no controversy exists, they may be very frequently exchanged for each other, without materially affecting the sense. But all who examine with care the different examples adduced, will, it is believed, acknowledge, that in not a few of these the indicative perfect cannot be struck out without great violence; nor can we fail to perceive, that a transcriber, when copying a MS., if he came to such a quantity as *tulērunt* or *stetērunt*, which he might consider anomalous, would be much more likely to change it to *tulerint* or *tulerant* than to transform one of these into *tulērunt*, in violation of all ordinary rules. The student may examine the following list, collected from

Lucretius, Virgil, Tibullus, Horace, Propertius, and Ovid:—

LUCRETIUS.

*Institērunt*, I., 407.  
*Prodidērunt*, III., 86.  
*Transtulērunt*, III., 135.  
*Occidērunt*, III., 1041.  
*Excidērunt*, IV., 41.  
*Dedērunt*, IV., 45. 975; VI., 4.  
*Desidērunt*, IV., 403.  
*Decidērunt*, V., 194.  
*Constitērunt*, V., 416.  
*Fuērunt*, V., 676, 876.  
*Dididērunt*, VI., 2.  
*Incidērunt*, VI., 1174.

VIRGILIUS.

*Tulērunt*, E. IV., 61.  
*Stetērunt*, Æ. II., 774; III.,  
 48; X., 334.  
*Constitērunt*, Æ. III., 681.

TIBULLUS.

*Profuērunt*, II., iii., 12.  
*Dedērunt*, IV., v., 4.

HORATIUS.

*Annuērunt*, S. I., x., 45.  
*Dedērunt*, E. I., iv., 7.  
*Vertērunt*, E. IX., 17.

PROPERTIUS.

*Contulērunt*, II., iii., 25.  
*Stetērunt*, II., viii., 10.  
*Condidērunt*, III., xi., 67.  
*Fuērunt*, IV., v., 69.  
*Excidērunt*, IV., vii., 15.

OVIDIUS.

*Praebuērunt*, H. II., 142; A.  
 I., xiv., 25.

<i>Quaesierunt</i> , H. V., 136.	<i>Contigerunt</i> , F. I., 592.
<i>Excidērunt</i> , H. XII., 71.	<i>Vagierunt</i> , F. II., 405.
<i>Expulērunt</i> , H. xiv., 72.	<i>Horruērunt</i> , F. II., 502.
<i>Molliērunt</i> , A. II., i., 22.	<i>Annuērunt</i> , F. II., 597.
<i>Terruērunt</i> , A. III., v., 2.	<i>Audierunt</i> , F. III., 65.
<i>Fuērunt</i> , A. A. III., 405.	<i>Paruērunt</i> , M. IV., 225.
<i>Profuērunt</i> , R. A., 263.	<i>Defuērunt</i> , M. VI., 585.
{ <i>Texuērunt</i> , E. P. I., iii., 30 ;	<i>Abstulērunt</i> , M. VI., 617.
conj. of Heins.}	<i>Abfuērunt</i> , M. X., 58.

2. *The quantity of the penult of the first and second persons plural of the indicative future perfect, and the subjunctive perfect.*

As far as the future perfect is concerned, the quantity must be pronounced doubtful.

Quas ob res ubi *viderimus* nil posse creari. *L. I.*, 156.

Dein cum millia multa *fecerimus*. (*Phalaecian.*) *C. V.*, 10.

*Videritis* stellas illic ubi circulus axem. *O. M. II.*, 516.

Haec ubi *dixeritis*, servet sua dona, rogate. *O. E. P. IV.*, v., 45.

Accepisse simul, vitam *dederitis* in unda. *O. M. VI.*, 357.

Et maris Ionii *transieritis* aquas. *O. E. P. IV.*, v., 6.

Consulis, ut limen *contigeritis*, erit. *O. E. P. IV.*, v., 16.

To these we may add *dederitis*, from Enn. ap. Cic. *De Off.*, I., 12.

We ought to remark that *dederitis*, *transieritis*, *contigeritis*, could not stand in Dactylic verse at all, unless with the penult long.

With regard to the subjunctive perfect, it is frequently impossible to distinguish it from the future perfect, since in very many cases where the one is employed, a very slight modification of the sense would render the use of the other equally appropriate.

The only example discovered by prosodians where this tense undoubtedly occurs in such a position as to determine its quantity, is

Namque ut supremam falsa inter gaudia noctem.

*Egerimus* nosti; et nimium meminisse necesse est. *V. Æ. VI.*, [514.

The old grammarians are at variance upon these points. Diomedes<sup>1</sup> and Agroetius<sup>2</sup> assert, that the penult of *rimus* and *ritis*, in the future perfect, is long, and in the subjunctive perfect short, while Probus<sup>3</sup> affirms that the syllable is long in both tenses; and both Probus<sup>4</sup> and Servius<sup>5</sup> expressly declare, that the penult of

<sup>1</sup> P. 331.

<sup>2</sup> P. 2267.

<sup>3</sup> P. 1412.

<sup>4</sup> P. 1434.

<sup>5</sup> Ad loc.

*egerimus*, in the passage quoted above, was shortened by Virgil, "metri necessitate." See Voss. Aristarch. II., c. 21.

BEFORE proceeding to the second part of this work, which will be devoted to the subject of Versification, and will contain an account of the different kinds of verse employed by the Latin writers, it is necessary that we should explain some modifications which words undergo, both in quantity and form, when combined together in metrical systems. These may be arranged under the heads of—

I. CAESURA. II. ELISION. III. THE QUANTITY OF THE LAST SYLLABLE IN A VERSE. IV. SYNAPHEIA. V. POETICAL LICENSES, which will include an account of what are called *Grammatical Figures*.

#### I. CAESURA.

When the last syllable of a word remains over, after the completion of a foot, that syllable is called a *Caesural syllable*, in consequence of being separated, or cut off, as it were, from the rest of the word, in scanning the verse.

Now when this *Caesura* or *cutting off* takes place, the voice rests or dwells upon the syllable in question, when repeating the line in proper cadence, and hence the name *Caesura* is frequently given to this pause and stress of the voice, and the syllable itself thus cut off is also sometimes termed a *Caesura*.

Thus in the line

Silvestr | em tenu | i mus | am meditaris avena,

the syllables *em*, *i*, *am*, are all *Caesural*, and the verse is said to have three *Caesuras*.

In Dactylic Hexameters the *Caesuras* in different parts of the verse are distinguished from each other by names which point out the situation of the syllables upon which they fall.

Thus, a *Caesura* at the beginning of the second foot, is called a *Triemimeris*, or *Triemimeral Caesura* (τρις-ἡμι-μερος), because it falls on the *third half-foot*; at the beginning of the third foot a *Penthemimeris* (πεντε-ἡμι-μερος), or *Semiquinaria*, because it falls on the *fifth half-foot*; at the beginning of the fourth foot a *Hepthemimeris* (ἑπτα-ἡμι-μερος), or *Semisepstinaria*, because it falls on the *seventh half-foot*; and at the beginning of the fifth foot *Enneemimeris* (ἐννεα-ἡμι-μερος), because it falls on the *ninth half-foot*.

The line quoted above affords examples of the *Triemimeris*,

the *Penthemimeris*, and the *Hepthemimeris*; and in the following :—

Funere | as rapuere fac | es, luc | et via longo,

we have the *Triemimeris*, *Hepthemimeris*, and *Enneemimeris*.

Sometimes, though rarely, the first syllable of the sixth foot is Caesural, as in

Tum variae eludunt pestes saepe exigu | us mus,

which, according to the same system, would be called the *Hendecemimeris*, since it falls on the eleventh half-foot.

The term *Caesura*, however, is sometimes used both by ancient and modern writers upon Prosody, in a sense somewhat different, being employed to indicate the *division of a verse*, caused by arranging the component parts in such a manner that the position of a particular syllable shall always correspond with the end of a word.

Thus, we are told by some, that the best Caesura in the Dactylic Hexameter is *after the Penthemimeris*, meaning that the end of the fifth half-foot ought to coincide with the end of a word, thus forming a *τομή*, or *Incisio*, or *Cacsura*, in the line—as

Dic mihi Danoeta || cuium pecus ? an Meliboei ?  
Aeternam moriens || famam Caieta dedisti.

So also in a Choriambic Tetrameter, such as—

Maecenas atavis || edite regibus,

when it is said that the Caesura ought to take place at the end of the first Choriambus, it is meant that the termination of the first Choriambus, or in other words, of the second foot in the verse, ought always to coincide with the termination of a word.

In order to prevent confusion, we shall use the term *Caesura*, as equivalent to *Caesural syllable*, meaning the last syllable in a word, when it remains over after the completion of a foot, upon which syllable the voice is required to rest, in order to mark the measure of a verse ; and we shall employ the term, *division of the verse*, to indicate, that the termination of a particular foot, or part of a foot, coincides with the termination of a word.

In this manner, if we wish to express that the first syllable of the third foot of a Dactylic Hexameter ought to be the last syllable of a word, we may either say that

There ought to be a *Caesura* at the beginning of the third foot ; or,

There ought to be a *division of the verse* at the end of the fifth half-foot.



The rules for the proper position of the Caesura being different in different kinds of verse, will be fully explained when we treat of each kind of verse separately. There is, however, one fact connected with this part of the subject, which properly falls under our consideration at present.

*A final syllable, naturally short, is occasionally lengthened when it is Caesural.* Thus—

*Pectoribūs* inhians spirantia consulit exta. V. Æ. IV., 64.

Nostrorum *obruimūr*, oriturque miserrima caedes. V. Æ. II., 411.

Dona dehinc auro *graviā* sectoque elephanto. V. Æ. III., 464.

Sustinet ac natae Turnique *canūt* hymenaeos. V. Æ. VII., 398.

Where the naturally short final *ūs* in *pectoribūs*, *ūr* in *obruimūr*, *ā* in *graviā*, *ūt* in *canūt* are lengthened by the Caesural pause.

Nor is this license confined to Heroic verse: we find it exercised, though more sparingly, both in Elegiacs and Lyrics. Thus, in the second line of the elegiac distich—

Quicquid agat, *sanguīs* est tamen illa tuus. T. I., vi., 66.

Vinceris, aut *vincīs*, haec in amore rota est. P. II., viii., 8.

In liquidum *redūt* aethera Martis equis. O. R. A., 6.

In Lyrics,

Si non *perirēt* immiserabilis.<sup>1</sup> (*Alc. Hendec.*) II. O. III., v., 17.

Caeca *timēt* aliunde fata. (*Alc. Dec.*) II. O. II., xiii., 16.

*Perrupīt* Acheronta Hercules labor. (*Choriamb.*) II. O. I., iii., 36.

Si *figīt* adamantinos. (*Choriamb.*) II. O. III., xxiv., 5.

Angulus *ridīt*, ubi non Hymetto. (*Sapphic.*) II. O. II., vi., 14.

Quo non dignior has *subīt* habenas. (*Phalaeecian.*) S. S. IV., iii., [130.]

In the last passage *subīt* may possibly be a contraction for *subiūt*.

The only manner in which we can account for this license is by supposing, as we hinted above, that the ancients in reciting their verses, were in the habit of dwelling upon a Caesural syllable, and thus double time being allowed for enunciating this syllable, it could be artificially lengthened, although short under ordinary circumstances.

The student may examine at his leisure the following collection of short syllables, lengthened by the Caesural pause. Those to

<sup>1</sup> See some remarks by Mr. Tate. *Class. Journal*, vol. xxxi., p. 146.

which an asterisk (\*) is prefixed, are lengthened in the division of the Dactylic Pentameter; those to which an obelus (†) is annexed, are doubtful examples, in consequence of various readings.

- Amalthea*, T. II., v., 67.  
*Electra*, P. II., xiv., 5; O. F. IV., 177.  
*Gela*, V. Æ. III., 702.  
*Hyperminestra*, O. H. XIV., 1, 129.  
*Phaedra*, O. A. A. I., 511; R. A., 743.  
*Rhea*, O. F. IV., 201.  
*Tarpeia*, P. IV., iv., 29.  
*Gravia*, V. Æ. III., 464.  
*Bacche*, H. S. I., iii., 7.  
*Nihil*, O. E. P. III., i., 113; M. VII., 644.  
*Procul*, V. Æ. VIII., 98.  
*Rhodon*, O. M. VII., 365.  
*Inter*, P. II., xxi., 31.  
*Pater*, V. Æ. XI., 469; XII., 13; V. 521.  
*Puer*, V. E. IX., 66.  
*Super*, V. Æ. VI., 254.  
*Amor*, V. E. X., 69; (Æ. X., 872;) XI., 323; XII., 668.  
*Dolor*, V. Æ. XII., 422.  
*Domitor*, V. Æ. XII., 550.  
*Labor*, V. G. III., 118.  
*Melior*, V. G. IV., 92.  
*Numitor*, V. Æ. VI., 768.  
*Pavor*, V. Æ. II., 369.  
*Ebur*, V. Æ. XII., 68.  
*Hyadas*, O. F. III., 105.  
*Pleiadas*, V. G. I., 138.  
*Cinis*, Epic., 163.  
*Fratris*, \*O. H. XVII., 228.†  
*Infamis*, \*T. II., iv., 38.†  
*Iovis*, V. G. III., 332.  
*Languentis*, V. Æ. XI., 69.  
*Operis*, \*O. H. XVII., 256.†  
*Pecoris*, T. II., i., 58.†  
*Pulvis*, V. Æ. I., 478.  
*Sanguis*, L. IV., 1046; VI., 1200; O. M. X., 459; XII., 127; \*T. I., vi., 66; \*O. F. VI., 488; V. Æ. X., 487; L. P. II., 338; VII., 636; X., 127; V. F. III., 234; S. X., 23.  
*Vallis*, V. Æ. XI., 522.  
*Tethys*, V. G. I., 31.  
*Androgeus*, V. Æ. II., 371.  
*Auctus*, C. LXVI., 11.  
*Casus*, V. Æ. III., 504.  
*Domus*, V. Æ. II., 563.  
*Euryalus*, V. Æ. V., 337.  
*Fagus*, V. G. II., 71.  
*Fultus*, V. E. VI., 53.  
*Genius*, T. II., ii., 5.†  
*Gravidus*, V. G. II., 5.  
*Invalidus*, V. G. III., 189.  
*Lupus*, O. M. XI., 366.†  
*Laurus*, O. M. XV., 634.  
*Manus*, V. Æ. XII., 232.  
*Myrtus*, O. M. X., 98.  
*Nemus*, V. Æ. III., 112.  
*Nullius*, V. G. IV., 453.  
*Pectoribus*, V. Æ. IV., 64.  
*Profugus*, V. Æ. X., 720.  
*Quartus*, O. F. IV., 677.†  
*Taenarius*, O. M. II., 247.  
*Caput*, V. Æ. X., 394.  
*Ferar*, O. M. VII., 61.  
*Trahor*, T. I., x., 13.  
*Alloquitur*, V. Æ. IV., 222.  
*Datur*, V. Æ. V., 284.  
*Ingreditur*, V. G., III., 76.  
*Iactetur*, V. Æ. I., 668.  
*Obruimur*, V. Æ. II., 411.  
*Oratis*, V. Æ. XI., 111.  
*Scribis*, H. S. II., iii., 1.  
*Vincis*, \*P. II., viii., 8.  
*Fatigamus*, V. Æ. IX., 610.  
*Negubinus*, O. M. XIV., 250.

- Aberat*, V. E. I., 39.  
*Agit*, H. S. II., iii., 260.  
*Amittebat*, V. Æ. V., 853.  
*Canit*, V. Æ. VII., 398.  
*Condiderit*, H. S. II., i., 82.  
*Dabat*, V. Æ. X., 383.  
*Defendit*, H. S. I., iv., 82.  
*Despexit*, C. LXIV., 20.  
*Enituit*, V. G. II., 211.  
*Erat*, H. S. II., ii., 47; V. Æ. VII., 174.  
*Erit*, V. E. III., 97; Æ. XII., 883.  
*Facit*, V. E. VII., 23.  
*Figit*, H. O. III., xxiv., 5.  
*Fuit*, P. IV., i., 17.  
*Impediit*, O. M. XII., 392.  
*Manet*, H. O. I., xiii., 6.  
*Occubuit*, O. H. IX., 141.  
*Periret*, H. O. III., v., 17.  
*Perrupit*, H. O. I., iii., 36.  
*Peteret*, V. Æ. I., 651.  
*Poteret*, O. M. IX., 405.  
*Prosiliit*, O. M. VI., 658.  
*Ridet*, H. O. II., vi., 14.  
*Riguit*, O. F. II., 341.  
*Sinit*, V. Æ. X., 433.  
*Solet*, O. M. III., 184.  
*Soleat*, H. S. I., v., 90.  
*Stabat*, V. Æ. XII., 772.  
*Timet*, H. O. II., xiii., 16.  
*Tondebat*, V. G. IV., 137.  
*Velit*, H. S. II., iii., 187.  
*Videt*, V. Æ. I., 308.  
*Vivat*, O. T. V., vii., 23+  
*Petit*, O. T. I., x., 25; F. I., 109; M. V., 460.  
*Petiit*, P. I., x., 23; O. A. III., v., 30; M. II., 567; IX., 611; XIII., 444; V. Æ. X., 67.  
*Abiit*, O. H. XV., 173; F. III., 474; M. IV., 711; XI., 14; XV., 111.  
*Adiit*, O. M. IV., 317; VIII., 870; IX., 610; X., 15; XV., 63; \*E. P. I., iii., 74.  
*Interiit*, O. M. III., 546.  
*Periit*, O. M., III., \*viii., 17; M. XIV., 618. Epic. 235; \*H. XIX., 128; \*T. III., xiv., 36; \*IV., iii., 68; \*E. P. IV., xii., 44.  
*Practeriit*, O. A. A. III., 63, \*64; M. XIV., 101.  
*Rediit*, O. H. VI., 31; XIII., 29; A. A. III., 707; F. III., 333; V., 515; M. XIII., 958; XIV., 519, 766; Ep. Sab. II., 93; \*O. R. A., 6.  
*Subiit*, O. M. I., 114; VII., 170; \*E. P. I., iv., 46; V. Æ. VIII., 363; H. S. I., ix., 21.  
*Que*, O. M. I., 193; III., 530; IV., 10; V., 484; VII., 225, 265; VIII., 526; X., 262; XI., 17, 36, 290; XIII., 257, 258; V. E. IV., 51; G. I., 153, 164, 352 (371); G. III., 385; G. IV., 222, 336; Æ. III., 91; IV., 146; VII., 186; IX., 767; XII., 89, 181, 363, 443.

The following line is sometimes quoted as an example of the Greek dative plural in *si* being lengthened by Caesura:—

*Lemniāsī gladios in mea fata dabo.* O. A. A. 670.

But here we ought probably to add the *ν ἐφελκυστικόν*, and write *Lemniasin*, just as we find *Charisin*, *Dryasin*, *Hamadryasin*, *Thyniasin*, in Prop. IV., i., 75; I., xx., 12, 32, 34.

## II. ELISION.

I. In Latin verse, when a word ends with a vowel, a diphthong, or the letter *m*, and the following word begins with a vowel, a diphthong, or the letter *h*, then the last syllable of the word so ending with a vowel, a diphthong, or the letter *m*, is elided, that is to say, is struck out altogether, and not considered as forming a part of the verse.

Thus, in the line,

Intremuere undae, penitusque exterrita tellus. *V. Æ. III.*, 673.

the last syllable in the word *intremuere*, and the last syllable in *penitusque*, are elided, and as far as the metre is concerned, thrown out of consideration, the line being supposed to stand thus—

Intremuer' undae, penitusqu' exterrita tellus.

In like manner in the lines,

Huc sese trepida Aeneae fugientis imago. *V. Æ. X.*, 656.

Consulite in medium et rebus succurrite fessis. *V. Æ. XI.*, 335.

Exercent colles atque horum asperissima pascunt. *V. Æ. XI.*, 319.

the *a* in *trepida*, the *e* in *consulite* and *atque*, the *um* in *medium* and *horum*, are all elided, and the lines must be read—

Huc sese trepid' Aeneae fugientis imago.

Consulit' in medi' et rebus succurrite fessis.

Exercent colles atqu' hor' asperissima pascunt.

In the above examples, the vowels elided are naturally short, but long vowels also are subject to the same law, as—

Hoc fletu concuss(i) animi moestusque per omnes. *V. Æ. IX.*, 498.

And diphthongs, as—

Concurrunt *Tyrrhen(ae)* acies, atque omnibus uni. *V. Æ. X.*, 691.

And monosyllables—

Ne vero, ne m(e) ad tales impellite pugnas. *V. Æ. XI.*, 278.

Incipit haec, quid t(am) egregium si femina forti. *V. Æ. XI.*, 705.

Iam varias pelagi volucres et qu(ae) Asia circum. *V. G. I.*, 383.

II. In addition to the elisions mentioned above, the earlier Latin poets were in the habit of frequently eliding the letter *s*, in words

ending in *is* and *us*, when followed by a word beginning *with a consonant*, and thus permitting the vowel, which would otherwise have been long by position, to remain short; thus—

Te nunc sancta precor Venus, et genetrix *patrī(s)* nostri. *Enn.*  
[*Ann. I., frag. 9.*

*Vērsibū(s)* quos olim Fauni Vatesque caneant. *Enn. Ann. VII.,*  
[*frag. 221.*

Ut quasi transactis saepe *omnibū(s) rebū(s)* profundant. *L. IV.,*  
[1032.

At fixus nostris tu *dūbī(s)* supplicium. *C. CXVI., 8.*

III. We may notice here a peculiar species of elision or abbreviation, not unfrequently employed in short quick questions, by which the vowel is dropped in the interrogative particle *ne*, before a consonant, thus—

*Ten'* provincia narrat esse bellam? (*Phalaecian.*) *C. XLIII., 6.*

*Vidistin'* toto sonitus procurrare coelo? *P. II., xvi., 49.*

Hectoris Andromache *Pyrrhin'* connubia servas? *V. Æ. III., 319.*

*Men'* moveat cimex Pantilius? aut cruciet quod. *II. S. I., x., 78.*

So we find *tanton' me*, *V. Æ. X., 668*; *tanton' placuit*, *XII., 503*; *mortalin' decuit*, *XII., 797*; *talin' possum*, *XII., 874*; *tun' sanus*, *H. S. II., iii., 128*; *men' vivo*, *152*; *ten' lapides*, *iv., 83*; *tun' fletus*, *O. T. V., i., 56*; but some read here simply *tu*.

We have already remarked under the rules for final N, the form *vidēn' ut*, where *s* is dropped before *n*; both this and the last mentioned abbreviation are combined in the colloquial phrases, *viden' faces*, *vin' tu* for *videsne*, *visne*.

Nostra verba. *Viden'?* faces. *C. LXI., 98.*

Tempore dicam; hodie tricesima sabbata, *vin' tu*. *II. S. I., ix., 69.*

These expressions, as might be expected, are very common in the comic writers.

#### Exceptions.

a. Interjections and exclamations, such as, *ah*, *heu*, *O*, *ai ai*, *io*,<sup>1</sup> &c., are not subject to the law of elision.

*Ah ego* ne possim tanta videre mala. *T. III., iv., 82.*

*Heu ubi* mollities pectoris illa tui. *O. A. III., viii., 18.*

<sup>1</sup> Manifestly because these words, from their nature, must have a strong emphasis, and they would in most cases disappear altogether if they followed the rule.

*O utinam* tunc cum Lacedaemona classe petebat. *O. H. I.*, 5.  
 Flumina amem sylvasque inglorius. *O ubi campi. V. G. II.*, 486.  
*O pater, O hominum* divomque aeterna potestas. *V. Æ. X.*, 18.  
 Ipse suos gemitus foliis inscribit: et *ai ai. O. M. X.*, 215.  
 Et bis, *io Arethusa, io Arethusa*, vocavit. *O. M. V.*, 625.

b. Elision is sometimes, though rarely, neglected in the case of a long vowel or diphthong.

Et succus *pecorī*, et lac subducitur agnis. *V. E. III.*, 6.  
 Stant et *uiniperī* et *castaneae hirsutae. V. E. VII.*, 53.  
 Ossibus et *capitī inhumato. (Dactyl. Tetram.) H. O. I.*, xxviii., 24.

This happens most frequently in the case of proper names—

Amphion Dircaeus in *Actaeō Aracyntho. V. E. II.*, 24.  
 Et celer Ismenos cum *Phocaicō Erymantho. O. M. II.*, 244.  
 Iam *Daedaleō ocior* Icaro. (*Alc. Hendec.*) *H. O. II.*, xx., 13.  
 [Bentley reads *tutior* for *ocior*.]  
 Et *Esquilināe* alites. (*Iambic Dimeter.*) *H. E. V.*, 100.

But observe, that where elision is neglected, the long vowel or diphthong is usually a Caesural syllable, and retains its proper quantity, as in the above examples; or if not a Caesural syllable, it is made short before the succeeding vowel, as—

Un(o) in *lectulō*, *eruditul(i)* ambo. (*Phalaecian.*) *C. LVII.*, 7.  
 Credimus? an *quā amant* ipsi sibi somnia fingunt. *V. E. VIII.*, 108.  
 Nomen et arma locum servant, *tē amice* nequivi. *V. Æ. VI.*, 507.  
 Et longum formose valē *valē* inquit, Iola. *V. E.*, III., 79.  
*Insulāe Ioni(o)* in magno quas dira Celaeno. *V. Æ. III.*, 211.  
 Implerunt montes, flerunt *Rhodopciāe arces. V. G. IV.*, 461.

Even the interjection *O* is shortened in this way when not the first syllable of a foot—

Te Corydon *~O Alexi*, trahit sua quemque voluptas. *V. E. II.*, 65.

The only exception in Virgil to this remark is in the line,

*Glaucō* et Panopeae et Inoo Melicertae. *V. G. I.*, 437.

where the *o* in *Glauco* is not elided, and is allowed to remain long, though not in Caesura; but this is a line, in all probability, transplanted without change from some of the Greek poets, who are much less strict in these matters than the Latins.

c. Very rarely a short vowel is left unelided. This happens twice only in Virgil, and in both cases there is a long pause in the sense after the word ending with the short vowel, so that in repeating the line the effect would not be disagreeable—

Addam cerea *prunā*: honos erit huic quoque pomo. *V. E.* II., 53.

Et vera incessu patuit *Deā*. Ille ubi matrem.<sup>1</sup> *V. Æ.* I., 405.

d. The elision of *m* is in like manner sometimes neglected, especially by the older poets, and in this case the syllable ending in *m*, when not Caesural, is short—

Nam quod *flūvīdūm* est, c levibus atque rotundis. *L.* II., 466.

Sed *dūm* abest quod avemus, id exsuperare videtur. *L.* III., 1095.

O me *feličē*! O nox mihi candida! et O tu. *P.* II., xv., 1.

But there is no example of this in Virgil, Horace, or Ovid, except, perhaps,

Quam laudas pluma? cocto *nūm* adest honor idem. *H. S.* II., ii., 28.

which is probably the true reading, although many editors prefer

<sup>1</sup> So in

Iam virum expertae, *malē ominatis*. *H. O.* III., xiv., 11.

This is the received reading; but half of the MSS. have *nominatis*, and there is also much difficulty with regard to the first part of the line. The probability seems to be that there is some error lurking in the text. We find also,

O factum *malē*! O miselle passer. (*Phalæcian*.) *C.* III., 16.

where there is a pause in the sense to give force to the exclamation; there is, however, much confusion in the MSS., many of them, according to Bentley (*Hor. Od.* III., xiv., 11), have *Bonum factum male bonus ille passer*, out of which different editors have moulded different readings, according to their fancy. I may remark, that several examples of the license here spoken of are to be found in the older editions of the Latin poets; but most of them have been corrected upon a careful examination and collation of MSS. Thus Jahn, on *Hor. Od.* III., xiv., quotes—

Certa loquor, sed nulla fides, *nequē Ilia* quondam. *P.* III., xiii., 61.

At tu, *Catullē, obstinatus* obdura. (*Scæzon*.) *C.* VIII., 19.

But these passages now appear in the best editions—

Certa loquor, sed nulla fides, *neque enim Ilia* quondam.

and

At tu, *Catulle destinatus* obdura.

Quam laudas pluma? coctore num adest honor idem.

Vossius quotes,

In manibusque *Iorēm* et cum Iove fulmen habebam. *O. A. II.*, i., 15.

But the reading received is,

In manibus nimbos, et cum Iove fulmen habenti.

Another instance is sometimes given from

*Hæc eadēm* ant(e) ill(am) impun(e) et Lesbia fecit. *P. II.*,  
[xxxii., 45.]

Which is probably erroneous, since three MSS. have

*Hæc eadem ante illam iam impune et Lesbia fecit.*

The omission of elision is technically termed an *Hiatus*.

### III. ON THE QUANTITY OF THE LAST SYLLABLE IN THE VERSE.

*The last syllable of every verse is common; that is to say, its quantity is independent of the laws by which the verse is regulated, and may be long or short in each case at the discretion of the poet.*

Thus the laws of Dactylic Hexameters require that the two last syllables should be long; but in the three following consecutive lines,

Posthabita coluisse Samo. Hic illius arma,  
Hic currus fuit: hoc regnum dea gentibus esse  
Si qua fata sinant, iam tum tenditque fovetque. *V. Æ. I.*, 16.

we perceive that each line ends with a syllable naturally short, but which is considered long in virtue of its situation.

Similarly, the laws of Sapphic verse require that each line should end with a long syllable, followed by a short one, yet in

Unico gaudens mulier marito  
Prodeat iustis operata Divis  
Et soror clari ducis et decorae. *II. O. III.*, xiv., 5.

each line is terminated by a long syllable, which is here considered short.

Nor is a vowel, a diphthong, nor a syllable ending in *m*, at the termination of a line elided before a vowel at the beginning of the next; thus, in the first of the above Hexameters, the *a* in *arma* is not influenced by the circumstance that the next line begins with *hic*, and this is the general rule. Sometimes, however, two consecutive lines are connected in scansion, in which case the connection is termed—



IV. SYNAPHEIA.

Iactemur, doceas. Ignari hominumque locorumq(ue)  
Erramus, vento huc et vastis fluctibus acti. V. *Æ.* I., 332.

here the *que* at the end of the first line is elided before *erramus*, and does not form a part of the verse. In like manner in

Aut dulcis musti Vulcano decoquit humor(em)  
Et foliis undam tepidi despumat aheni. G. I., 295.

the last syllable of *humorem* is elided before *et* at the beginning of the following line.<sup>1</sup>

So also in lyrical compositions,

{	Cur facunda parum decor(o)	}	<i>Choriambic.</i> <i>II. O. IV., i., 35.</i>
{	Inter verba cadit lingua silentio.		

{	Dissidens plebi numero beator(um)	}	<i>Sapphic.</i> <i>II. O. II., ii., 18.</i>
{	Eximit virtus, populunque falsis.		

{	Plorat et vires, animumque moresq(ue)	}	<i>Sapphic.</i> <i>II. O. IV. ii., 22.</i>
	Aureas educit in astra, nigroq(ue)		
	Invidet Orco.		

{	Sors exitura et nos in aetern(um)	}	<i>Alcaic.</i> <i>II. O. II., iii., 27.</i>
{	Exsilium impositura cymbae.		

Another species of Synapheia consists in dividing a word between two consecutive lines; this may be done without violence when the two members of a compound are separated, as—

{	Litibus implicitum, mirabor si sciet inter-	<i>II. A. P. 424.</i>
{	Noscere mendacem verumque beatus amicum.	

{	Potet acetum: age, si et stramentis incubet unde-	<i>II. S. II., iii., 117.</i>
{	Octoginta annos natus, &c.	

See also *II. S. I., ii., 62* (iv., 96), ix., 51; *II., iii., 179.* *Ep. II., ii., 188.* *A. P. 290.*

The division is more harsh in the following examples:—

Gallicum Rhenum, horribilesque ult-	}	<i>Sapphic.</i> <i>C. XI., 11.</i>
imosque Britannos.		

Out of twenty-one instances of Synapheia which occur in Virgil, in seventeen *que* is the word affected; in three others the words are *horrid(a)*, G. II., 69, *Salfur(a)*, G. III., 449, and *Latinor(um)*, *Æ. VII., 160*, the remaining one is quoted above.

Labitur ripa, Iove non probante ux- } *Sapphic.*  
   *orius amnis.*

*II. O. I., ii., 19.*

In all the above mentioned cases, Synapheia must be regarded as a license seldom resorted to by good writers. In two kinds of verse, however, Synapheia is imperative, that is to say, the lines are scanned continuously without a break, until we reach a full stop. The last syllable in each is not common, nor can a hiatus be admitted between the end of one line and the beginning of the next. These two kinds of verse are the Anapaestic Dimeter and the Ionic a minore. Of the first we have no specimen extant in any good Latin writer, since it appears only in Seneca, Ausonius, and the later poets. Of the latter, Horace affords an excellent example, which will be noticed in the proper place. The rule of Synapheia is carefully observed by the Greek tragedians in their Anapaestic systems, and, as far as our authorities go, by the Latins also. Bentley was the discoverer of this law, and the student will find the matter fully discussed in the Dissertation on the Epistles of Phalaris, cap. iii.

#### V. POETICAL LICENSES.

The Latin poets, when composing particular kinds of verse, frequently encountered, in ordinary and necessary words, combinations of syllables which could not find admission into the measure which they had selected. Hence they took certain liberties with the pronunciation of these refractory syllables, and altered it in such a way as to adapt them to their purpose. Occasionally, but more rarely, words which might have been introduced without change, were subjected to a similar process, to suit the convenience of the author. Obsolete forms, also, were revived, for the sake of avoiding a difficulty, or simply as ornaments of style.

Hence arose what may with propriety be termed *Poetical Licenses*. Of these there are several varieties, and a multitude of learned names have been invented by grammarians to distinguish them from each other. We have *Synaeresis*, *Synecphonesis*, *Synezesis*, *Episynaloepha*, *Syncope*, *Diaeresis*, *Systole*, *Diastole*, *Apocope*, *Epenthesis*, *Paragoge*, *Tmesis*, and a host of others. There would be no great harm in these expressions, if it was always distinctly explained that they are merely the *names* of classified facts, provided the classification was formed upon just principles. But from the loose manner in which writers upon these subjects frequently express themselves, the inexperienced student is apt to suppose that they are cabalistic formulæ, by means of which the ancient writers could conjure letters and syllables in and out of their proper places at

pleasure. He is led to think that they are not merely names, but explanations of difficulties, and is frequently contented to conceal his ignorance under the cloak of a hard word. Thus, perhaps, when reading Virgil, he finds a syllable made long, which, according to his rules, or to ordinary practice, ought to be short. He turns to his metrical key, and is informed that in the passage in question the syllable is made long *by* Diastole; with this account of the matter, he probably rests satisfied. But if he takes the trouble to inquire what Diastole means, he will find that "Diastole is the lengthening of a syllable naturally short." To tell him, therefore, that the syllable is made long *by* Diastole, is to say that it is long because it is long, or rather, because it is naturally short!

But more than this, very many of these terms are objectionable, because, even when their import is correctly understood, they convey false notions of etymology and grammar; they are in several instances not the names of facts; no such thing is to be found as an example of *Prosthesis*, or *Epenthesis*, or *Paragoge*, or *Tmesis*, in the sense in which they are commonly used; and by learning such phrases, the young scholar at once wastes his time, burdens his memory, and is led astray from the true path.

In what follows we shall endeavour to put these matters in a right point of view; to discuss the different remarkable forms which present themselves in the classical poets; to account for their origin; to arrange them under their proper heads; and to define their limits. We shall conclude by enumerating the grammatical terms alluded to above, explaining their significations, and pointing out those cases where they inculcate false views.

It was observed that certain combinations of syllables cannot be admitted into particular kinds of verse. Dactylic verse chiefly demands our attention, because a very large proportion of the whole of the extant works of the Roman poets is written in this measure; but in the course of our remarks, we shall not omit to notice the poetical licenses employed in lyrical strains.

In Dactylic verse, then, no word is admissible which contains a short syllable between two long ones; as in *vīncūlis*, *āūrēis*, *ālvēāria*, and the like; so also, *āūrēā*, *vīncūlō*, *fērrēi*, *ālvēō*, could not stand in the verse without an elision of the final long vowel, which is often inconvenient or dissonant.

In the same way, no word, the first or middle part of which consists of three or more consecutive short syllables, can find a place in Dactylic verse; such as—*ārīcte*, *pārīctibus*, *tēnūa*, *Prīāmides*, *sēmihōmīnes*.

Hence, towards words of this kind the poets are obliged to use a little violence, in order that they may mould them to their purpose,

This is usually done by throwing two syllables together and pronouncing them as one. We shall proceed to notice the most important cases included in this, the first and most extensive class of poetical licenses.

## CLASS I.

When two vowels, which properly form separate syllables, are thrown together into one.

- a. *ēā. aurēā, cerēā, alvēcāria, respondecāmus; antēcācti, antēcācta, antēcāctum, antēcācto, antēcāctos, antēcāctis, antēcāmbulo, antēhac, &c.*
- b. *ēi. aerēi, aranēi, baltēi, ferrēi, Pompēi, aurēis; antēire, antēirent; antēis, (antēit),<sup>1</sup> &c.*
- c. *ēō. alvēcō, aurēcō, laquēcō.*
- d. *ūā. vindemūtor, Formūno.<sup>2</sup>*
- e. *ūi. connubūs, denarūs, Paeonūs, Taenūs.*
- f. *īō. connubīō, Idomenīōs.*
- g. *ūū. Inferiūs, promontorūm, Antūm; omnūm, and other genitives in ium; as—mensūm, caelestūm, lacrymantūm, ruentūm, &c.*
- h. *ōō. cōoluerint, cōōperiant, cōōperuisse.*

We may, if we please, suppose that an actual elision takes place in such compound words as *antēcācta*, *antēcāmbulo*, *antēhac*, *antēire*, and that they were pronounced, when necessary, *antē'acta*, *antē'ambulo*, *antē'hac*, *antē'ire*, &c.

- k. In many words compounded with *semi* followed by a vowel, such as *semianimus*, *semianimis*, *semiadaptus*, *semiermis*, *semihians*, *semihomo*, *semiustus*, *semiambustus*, it is necessary, in Dactylic verse, to perform an elision of the same kind, and to pronounce them *sem'animus*, *sem'animis*, *sem'adaptus*, *sem'ermis*, *sem'hians*, *sem'homo*, *sem'ustus*, *sem'ambustus*, &c.<sup>3</sup>

<sup>1</sup> Here the contraction is manifestly not the result of any necessity.

<sup>2</sup> When the vowels *ia*, *ie*, *ii*, *io*, *iu*, are thrown together into a single syllable, *i* ought to be pronounced like *y* at the beginning of an English word:—*vindemyator*, *connubyis*, *connubyo*, *Ant-yum*, &c. See Class II.

<sup>3</sup> Among these some would place *grav'olens* and *sauv'olens*, but these ought to be considered as two distinct words, *grave olens* and *suave olens*.

Genitives in *ium* are frequently written without inserting the *i*, as—*parentūm*, *serpentūm mensūm*, &c.; the poets, however, use the open form also when it can be conveniently introduced, as—*parentium*, *serpentium*, &c.; nor must it be supposed that the contraction is purely a poetical license, since it is found in the best MSS. of prose authors.

The above mentioned changes are all introduced, either from necessity, or to avoid harsh elisions; but similar liberties are sometimes taken when there is no such plea to justify them.

l. Words which contain *h* between two vowels, occasionally drop the *h* and contract the two vowels into one syllable: thus we have *vĥĥmens*,<sup>1</sup> *vĥĥmenti*, *vĥĥmenter*, *vĥĥmentius*, and also, *vĥmens*, *vĥmenti*, *vĥmenter*, so *prehensi* and *prensi*,<sup>2</sup> *dĥhinc* and *dĥhinc*, *nĥhilum* and *nĥlum*, *mĥhi* and *mĥ*, *prohibeat*, pronounced *prōibeat*, &c.

m. More violent than these are, *ostrĕā*, *ĕādēm*, *ĕōdēm*, *cūādēm*, *ĕōsdēm*, *torrĕāt*, *dĕōrsūm*, *sĕōrsūm*, *sĕōrsus*, *omnĭū*, *vĕtis*, *Gabū*, *orūndi*, *patrū*, *flūtāt*, pronounced as dissyllables; *precantū*, *ūzyges*, *duĕllica*, *prĕoptarĭt*, as trisyllables; *prĕūt*, a monosyllable; all of which might be, and most of them often are, employed without being contracted.

n. Again, some words are often erroneously classed with the above, which in the best writers uniformly appear under a contracted form. Thus, in those tenses of the verb *desum*, where a double *e* occurs, the two vowels are always, or almost always, blended into one syllable; thus, *dĕsse*, *dĕst*, *dĕrat*, *dĕro*, *dĕrĭt*, *dĕrunt*, *dĕssem*,<sup>3</sup> to which we may add a similar combination, *dĕrarunt*, *dĕraverat*.

o. So also *dĕnde*, *dĕnceps*, *prōnde*, *ūdem*, *ĕsdem*, are always dis-

<sup>1</sup> e. g., *vĥĥmens*, L. VI., 516; *vĥmens*, C. L. 21; H. E. II., ii., 120.

*vĥĥmenti*, L. VI., 316; *vĥmenti*, L. III., 153.

*vĥĥmenter* L. VI., 516; *vĥmenter*, H., 1023; IV., 821.

<sup>2</sup> But in many parts of the compounds, as—*comprehendere*, *comprenderit*, *deprensis*, the contracted form alone is admissible in Dactylic verse.

<sup>3</sup> These words however frequently occur in passages where it is not necessary to suppose a contraction, e. g., O. H. X., 37; XV., 111. M. II., 268; X., 88. V. G. II., 233, &c. In some edd. of Statius we find,

Harmonem, nullisque dĕst sua fabula mensis. S. T. VIII., 236.

But some MSS. omit the *que*, others give *quin deest*, others *deerat*, &c.

syllables in the best authors; *dein*, *quoad*, *ii*, *iis*, *Dii*, *Diis*,<sup>1</sup> *cui*, *huic*, are always monosyllables. In these cases, therefore, we may reasonably conclude, that the contraction expressed the ordinary pronunciation of the word, and was not the result of any poetical license.—See *Remarks*.

*Examples.*

- a. Aurā* composuit sponda, mediamque locavit. *V. Æ. I.*, 698.  
 Abdiderint furtim terris, et imagine *cerē*. *II. S. I.*, viii, 43.  
 Seu lento fuerint *alcēria* vimine texta. *V. G. IV.*, 34.  
 Quid *respondēmus* nisi iustam intendere litem. *L. III.*, 693.  
 Cum memor *antēctos* semper dolor admonet annos. *T. IV.*,  
 [i, 189.  
 Dixit et *antēctis* veluti male crederet, hastam. *O. M. XII.*, 115.  
*Antēambulones* et togatulos inter. (*Scæzon.*) *M. X.*, lxxiv, 3.  
*Antēhac* nefas depromere Cæcubum. (*Alc. Hendec.*) *II. O. I.*,  
 [xxxvii, 5.
- b. Centum aerē* claudunt vectes æternaque ferri. *V. Æ. VII.*, 609.  
 Nec nebulam noctu, neque *aranē* tenuia fila. *L. III.*, 384.  
 Exanimem, rapiens immania pondera *baltē*. *V. Æ. X.*, 496.  
*Ferrē*que Eumenidum thalami et discordia demens. *V. Æ. VI.*,  
 [280.  
*Pompē* meorum prime sodalium. *II. O. II.*, vii, 5.  
 Atria, dependent lychni laquearibus *aurēis*. *V. Æ. I.*, 726.  
 Qui candore nives *antērent* cursibus auras. *V. Æ. XII.*, 84.  
 Testa diu; quod si cessas aut strenuus *antēs*. *II. E. I.*, ii, 70.
- c. Deturbat, laxatque foros, simul accipit alcē*. *V. Æ. VI.*, 412.  
 Vulcanum alloquitur, thalamoque hæc coningis *aurē*. *V. Æ.*  
 [VIII., 372.

<sup>1</sup> *Dii* and *Diis* occur very often, and are always monosyllables. When the poets wish to have a dissyllable, they write *Dei*, *Deis*, which are often confounded in the MSS. with the former, *e. g.*,

Neque ulla vota litoralibus *Deis*. *C. IV.*, 22.

Where some MSS. and many printed copies give *Diis*. *Dei*, *Deis* do not occur in Virgil nor in Horace.

Pavidumque leporem et advenam *laquæ* gruem. (*Iamb. Trim.*)  
[*H. E.* II., 35.]

d. *Vindemiator*, et invictus, cui saepe viator. *H. S. I.*, vii., 30.  
*Formiāno* saltu non falso *Mentula* dives. *C. CXIV.*, 1.

e. *Connubūs* arvisque novis operata iuventus. *V. Æ.* III., 136.  
*Denarūs* tibi quinque *Martialem*. (*Phalaecian.*) *M. I.*, cxviii., 17.  
*Paeonūs*<sup>1</sup> revocatum herbis et amore *Dianae*. *V. Æ.* VII., 769.  
*Puniceis* ibant evincti tempora *taenūs*. *V. Æ.* V., 269.

f. *Connubō* iungam stabili propriamque dicabo. *V. Æ.* I., 73.  
*Idomeniōsne* petam montes? at gurgite in alto. *C. LXIV.*, 178.

g. Priusque coelum sidet *inferūs* mari. (*Iamb. Trim.*) *II. E.*  
[*V.*, 79.]

Inde legit *Capreas promontoriū*que<sup>2</sup> *Minervae*. *O. M. XV.*, 709.

Et tellus *Circaea* et spissi litoris *Antium*.<sup>3</sup> *O. M. XV.*, 718.

Imbecillorum esse aequum misererier *omniū*.<sup>4</sup> *L. V.*, 1022.

Cum tua sint cedantque tibi confinia *mensū*. *O. F. V.*, 187.

*Coelestū* matrem concava puppis habet. *O. F. IV.*, 276.

Exclusi, ante oculos *lacrymantū*que ora *parentum*. *V. Æ.*  
[*XI.*, 886.]

h. *Cōoperiant* maria ac terras immensa superne. *L. VI.*, 491.

Per terras amneis atque oppida *cōperuisse*. *L. V.*, 343.

Tandem *cōluerint*<sup>5</sup> ea quae coniecta repente. *L. II.*, 1060.

k. *Semianimesque* micant digiti ferrumque retractant. *V. Æ. X.*, 396.

Languida *semianimo* cum corpore membra videres. *L. VI.*, 1267.

Obliquum capiat *semiadaperta* latus. *O. A. I.*, vi., 4.

*Semiermemque* manum sternendam obiecerat hosti. *S. XII.*, 467.

*Semihiante* labello. (*Glyconian.*) *C. LXI.*, 220.

<sup>1</sup> See Heyne's note.

<sup>2</sup> Authorities are wanting to decide the quantity of *promontorium*, but analogy leads us to suppose that the antepenult is naturally long.

<sup>3</sup> The following line begins with a vowel, but there is a full stop after *Antium*, which precludes Synapheia.

<sup>4</sup> Some MSS. have *omni*.

<sup>5</sup> Some MSS. have *coaluerint*.





*Iazyges* et Colchi, Metereaue turba Getaeque.<sup>1</sup> *O. T.* II., 191.

Lanigeræ pecudes, et equorum *dūellica* proles. *L.* II., 661.

Omnibus his Thesei dulcem *præoptarit* amorem. *C.* LXIV., 120.

{ Pasco libatis dapibus. *Prout* cuique libido est. *H. S.* II., vi.,  
[67.  
{ Sed tamen adspiceres vellem *prout* ipse rogabas. *O. H.* XXI.,  
[227.

n. Talibus in rebus communi *dēsse* saluti. *L.* I., 44.

*Dēst* iam terra fugæ: pelagus Troiamne petemus. *V. Æ.* X., 378.

Divitis uber agri Troiaevæ opulentia *dērit*. *V. Æ.* VII., 262.

*Dērârunt* passim motus ab sensibus omneis. *L.* III., 873.

Vir gregis ipse caper *dētraverat*, atque ego Daphnin. *V. E.*  
[VII., 7.

o. *Dēinde* satis fluvium inducit rivosque sequentes. *V. G.* I., 106.

Redde age quæ *dēinceps* risisti, Vibidius dum. *H. S.* II., viii., 80.

*Prōinde* tona cloquio solitum tibi meque timoris. *V. Æ.* XI., 383.

*Idem* eadem possunt horam durare probantes. *H. E.* I., i., 82.

Non ut porticibus, sic iudiciis fruar *īsdem*. *H. E.* I., i., 71.

*Dēin* mille altera, *dēin* secunda centum. (*Phalæccian.*) *C.* V., 8.

Unguibus et pugnis *dēin* fustibus, atque ita porro.<sup>2</sup> *H. S.* I., iii.,  
[101

*Quōad* licet ac possis reperire, inolentis olivi.<sup>3</sup> *L.* II., 850.

Haeredes voluit. *Quōad* vixit credidit ingens. *H. S.* II., iii., 91.

### Remarks.

It is believed, that what has been said with regard to *dein*, *deinde*, *deinceps*, *proinde*, *cui*, *huic*, will be found to be correct, notwithstanding the vague assertions to the contrary in ordinary works on prosody.

In addition to the example of *dein* given above, the student may refer to *C.* V., 9, 10; *P.* III., x., 15; *IV.*, viii., 83; *H. S.* I., iii., 101. But in Paulinus Nolanus, and writers of that age and stamp, it is found as a dissyllable with the first short.

<sup>1</sup> *Iazyx* is a trisyllable in

Ipse vides onerata ferox ut ducat *Iazyx*. *O. E. P.* IV., vii., 9.

<sup>2</sup> So Prop. III., x., 15; *IV.*, viii., 83.

<sup>3</sup> So Lucret. V., 1212, 1432.

*Deinde* is found upwards of thirty times in Virgil alone, and always a dissyllable, but in such writers as Prudentius and Sidonius, *Eva columba fuit tunc candida, nigra deinde*. *Prud. Dip. I.*, 1.  
*Nec qui consimili deinde casu.* (*Phalaecian.*) *Sid. Ap. IX.*, 272.

*Proin* occurs but seldom except in the comic writers; we have, indeed,

*Prœin, viator, hunc deum vereberis.* (*Iamb. Trim.*)<sup>1</sup> *C. XX.*, 16.

The reading *proin*, is, however, disputed, and it must be remembered, that the above line occurs in a poem which is inserted among the works of Catullus, but of which the authenticity is very doubtful.

*Proinde* is used twice by Virgil, and in a multitude of passages by Lucretius, who, in common with all good writers, make it a dissyllable.

With regard to *huic* and *cui*, the facts are these:—In all the purer Latin poets (the dramatists are of course excluded here as elsewhere), a multitude of passages occur in which *huic* and *cui* must be scanned as monosyllables, and in no case is it necessary to consider them as dissyllables. Hence, the legitimate inference seems to be that which we have drawn. As far as the writers of the Augustan age are concerned, there is no controversy; but when we descend a little lower, we find quoted,

*Lactus huic dono videas dare tura nepotes.* *S. S. I.*, i., 107.

*Falsus huic pennas et cornua sumeret aethrae.* *S. S. I.*, ii., 135.

But a number of MSS. give *lactius* in the former, and *falsas* in the latter, and in some of the best editions, the lines stand,

Huic lactus...

Huic falsus...

In Ausonius, however, we have an unquestionable example—

*Nomen huic ioculare datum, cute fusca quod olim.* *A. Par. V.*, 3.

Four examples of *cui* are adduced from

*Sed norunt cui serviant leones.*<sup>2</sup> *M. I.*, cv., 22.

*Drusorum cui contingere barbae.* *M. VIII.*, lii., 3.

*Collatus cui Gallus est Priapus.* *M. XI.*, lxxii., 2.

*Et credit cui Portumila dives.* *M. XII.*, xlix., 3.

<sup>1</sup> We find *proin* a monosyllable in

*Proin se quaeque parent: nec quo venentur amores.* *O. M. F.* 27.

<sup>2</sup> In line 17 of this epigram, *cui* must be a monosyllable.

But these by no means decide the question, even with regard to the age of Martial.

It will be observed, and the coincidence is remarkable, that in each of these lines, *cui* forms the latter half of the second foot of a Phalæcian Hendecasyllabic; but Catullus in one of his pieces (LV.) written in this measure, introduces a Spondee several times in this place; it is not, therefore, more violent to suppose that Martial imitated this in the above lines, than to decide that he departed from the practice of his predecessors and contemporaries in making *cui* a dissyllable. Unquestionable examples of *cũ* are to be found in Ausonius, who sometimes makes both syllables short, and sometimes the first short and the second long, *e. g.*,

Fabulae fingunt *cũ* Luna somnos. (*Sapphic.*) *A. Ephem.* 15.

*Cũque* vigiles luminum. (*Iamb. Dim. Acut.*) *A. Epp.* XV., 59.

But let us see how Prudentius deals with the word :—

Sanguine pasta *cui* cedit avis. (*Dactyl. Trim. Hypercat.*) *Prud.*  
[*Cath.* III., 167.

Where *cui* is a short *monosyllable*.

Assignare deos proprios sua *cũque* iura. *Prud. Ham.* 105.

Where *cũ* is a trochee.

Puer O *cũ* trinam pater. (*Iamb. Dim.*) *Prud. Cath.* XII., 67.

Where *cũ* is an iambus.

And yet we sometimes find Prudentius gravely quoted as an authority in Latin Prosody !

## CLASS II.

*I* is sometimes considered as a consonant, and in these cases had, it is probable, the sound of the English *y* in *young*, *yes*, &c.—See Preliminary Remarks and Appendix on the Latin Alphabet.<sup>1</sup>

a. Thus—*abiētē, abiētibus, ariētē, pāriētibus, ariētat*, were pronounced in Dactylic verse as *abyētē, abyētibus, ariyētē, ariyētat, pāryētibus*, the first syllable being considered long by position.

b. Upon the same principle, although without the plea of absolute necessity, we find *flūviorum* in a passage in Virgil, where it must be pronounced *flūvyōrum*, and *Nasīdieni* in Horace, as *Nasīdyeni*; *abyegni, abyegnae*, in Propertius, &c.

<sup>1</sup> Consult Bentley on H. S. II., viii., 1.

c. So also we find the following combinations:—

*Paeonium in, Stellio et, Principium huc, Consilium et; in*  
lines where they must be enunciated, *Paeonyin, Stellijet,*  
*Principyhuc, Consilyet.*

*Examples.*

a. Aedificant sectaque intexunt *abiete* costas. V. *Æ.* II., 16.

*Abietibus* iuvenes patriis et montibus aequos. V. *Æ.* IX., 674.

Custodes sufferre valent. Labat *ariete* crebro. V. *Æ.* II., 492.

*Arietat* in portas et duros obliice postes.<sup>1</sup> V. *Æ.* XI., 890.

Haerent *parietibus* scalae postesque sub ipsos. V. *Æ.* II., 442.

b. *Fluviorum* rex Eridanus camposque per omnes. V. *G.* I., 482.

*Paeonium in* morem senior succinctus amictu. V. *Æ.* XII., 401.

*Stellio et* lucifugis congesta cubilia blattis. V. *G.* IV., 243.

Vos lene *consilium et* datis et dato. (*Alc. Hendec.*) H. O. III.,  
[iv., 41.]

Hinc omne *principium huc* refer exitum. (*Alc. Hendec.*) H. O.  
[III., vi., 6.]

{ Aut vigila aut dormi, *Nāsidiene*, tibi. M. VII., liv., 8.

{ Ut *Nasidieni* iuvit te coena beati.<sup>2</sup> H. S. II., viii., 1.

{ Nam quis equo pulsas *abiegnō* nosceret arces. P. III., i., 25.

{ Induit *abiegnae* cornua falsa bovis. P. III., xix., 12.

{ Laeserat *abiegni* venter apertus equi. P. IV., i., 42.

CLASS III.

In the same manner the poets took advantage of the double power of V,<sup>3</sup> and made it a consonant in words where such a change was necessary or convenient.

a. In this way, *tēnūū, tēnūūs, tēnūūs, tēnūē, tēnūēm, tēnū, tēnūūs*  
*gēnūā, cūrrūum, fōrtūūūs, pūūūta*, become *tenvia, tenvius, tenvis,*  
&c.; *genva, currum, fortvitus, pitvita*, &c.

<sup>1</sup> But what are we to make of the following line?

Apparet, aut celsum crebris *arietibus* urbis. S. T. II., 492.

which seems to be the reading of all the MSS. Nor is the matter mended by introducing *arietatibus*, as Gronovius and others propose; for if the *i* be pronounced like a *y*, then the first syllable is necessarily long by position.

<sup>2</sup> See also H. S. II., viii., 75, 84. L. IX., 790, has *Nāsīdium*.

<sup>3</sup> See Preliminary Remarks and Appendix on Roman Alphabet.

- b. By combining the processes described in this and the preceding class, *tēnūiōre* is made into *tēnv-yōre*.

*Examples.*

- a. Velleraque ut foliis depectant *tenuia* Scres. V. G. II., 121.  
 Qua neque mobilius quidquam neque *tenuius* exstat. L. III., 244.  
*Tenuis* ubi argilla et dumosis calculus arvis. V. G. II., 180.  
*Genua* labant, vastos quatit aeger anhelitus artus. V. Æ. V., 432.  
 Per campos pascuntur equi; quae gratia *curruum*. V. Æ. VI., 653.  
 { Nec *fortūtum* spernere cespitem. (*Alc. Hendec.*) H. O. II., xv., 17.  
 { Non quasi *fortuitus* sed ventorum rabie sed.<sup>1</sup> I. S. XIII., 225.  
 { Mucusque et mala *pūtūta* nasi. (*Pha'gian.*) C. XXIII., 17.  
 { Praecipue sanus nisi quum *pūtūta* molesta est.<sup>2</sup> H. E. I., i., 108.
- b. Sperne coli *tenuiore* lyra, vaga cingitur astris. S. S. I., iv., 36.  
 Ortus et instantem cornu *tenuiore* videbat.<sup>3</sup> S. T. XII., 2.

CLASS IV.

In the above classes, the syllables in question consist of two vowels following each other, and the pronunciation alone of the word, and not the form, is affected. In that which we are about to notice, a vowel is thrown out of the word altogether. To this class belong such words as *āspērīs*, *āspērō*, *cālīdior*, *cīrculōs*, *gubernācūlum*, *gubernācūlō*, *lāmīnā*, *lārūdō*, *mān pūlī*, *mān pūlōs*, *mānīpūlīs*, *mānīpūlāris*, *orācūlum*, *orācūlō*, *orācula*, *perīcūlum*, *perīcūlī*, *pēricūlō*, *perīcūlis*, *pūteritū*, *saccūlum*, *saccūlī*, *saccūla*, *saccūlōrum*, *saccūlis*, *sōlidum*, *sōlidō*, *spectācūlum*, *spēcūlōrum*, *ūnīvērsum*, *vālīdīus*, *vīncūlum*, *vīncūlo*, *vīncūlā*, *vīncūlis*, *vīncūlōrum*, &c., which are changed into *aspro*, *aspris*, *caldior*, *circlos*, *gubernaculum*, &c., *lamina*, *larido*, *manipulus*, &c., *oraculum*, &c., *periculum*, &c., *pūteriae*, *sacculum*, &c., *spectaculum*, *speculorum*, *universum*, *valdīus*, *vinculum*, &c.

It ought to be observed, that some of the above nouns are inadmissible into Dactylic verse in their proper shape, as *mānīpūlus*, which could never find a place; while others, although unserviceable in some cases, as *perīcūlis*, *vīncūlis*, yet might be used in others, as in *perīcūlum*, *vīncūlum*, with elision; in *pūterica*, *vīncula*, without elision. But the change being once introduced, was ex-

<sup>1</sup> See also Phaedr. II., iv., 4, *fortūtus*. Manil. I., 132, *fortitus*.

<sup>2</sup> H. S. II., ii., 76. Pers. S. II., 57, *pūtūta*.

<sup>3</sup> In both these examples, we may pronounce the word *tēnū-yore*.

tended to all the cases, and the poets make use of *pericla*, *vincla*, &c., as freely as of *pericula*, *vincula*, &c.

Nor do nouns alone undergo this change, but several verbs also, with their participles, are modified in a similar manner; thus—*cālĕfācit*, *cālĕfāciēnda*, *incālĕfācit*, *rĕcālĕfācit*, *rĕcālĕfāce*, become *cal-facit*, *calfaciēnda*, *incalfacit*, *recalfacit*, *recalface*, &c.; and the change being once introduced, we find *calefecit* made *calfecit*, although not absolutely necessary; in like manner *rĕpōsitus*, *rĕpōsitor*, become *repostus*, *repostor*, and the same takes place without necessity in *pono* and many of its compounds, as—*posto*, *posta*, *compostus*, *dis-posta*, *exposta*, *imposta*, *opposta*, *praeposta*, *supposta*, &c.; so also *copulata* becomes *copluta*; *pōrrīgĕns*, *pōrrīgĭ*, *pōrrīgĕtĕ*, become *porgens*, *porgi*, *porgite*; *per-rejo* becomes *pergo*; *surrigo* becomes *surgo*; *surrĭpĕrat*, *surrĭpĕit*, *surrĭpĕtĕ*, *surrĭpĕrĕ*, become *surpuerat*, *surpuit*, *surpĕte*, *surpere*, &c.

All of these forms are not, however, by any means peculiar to the poets; *vincla*, for example, is found in Cicero (Ep. Fam. XVI., 18.) Quintilian (I., c., 6) says, that *calfacit* was more common in his time than *calefacit*; from the contracted *periculum*, we have the verb *periclitor*, and so on.

#### Examples.

Improvisum *aspris* veluti qui sentibus anguem. V. *Æ.* II., 379.

*Caldior* est? acres inter numeratur. Opinor. H. S. I., iii., 53.

Ac primum laxos tenui de vimine *circlos*. V. *G.* III., 166.

Pertica suspensos portabat longa *maniplos*

Unde *maniplaris* nomina miles habet. O. *F.* III., 117.

*Oraculum* Iovis inter aestuosi. (*Phalaeccian.*) C. VII., 5.

Vota metu duplicant matres propiusque *periclis*. V. *Æ.* VIII., 556.

Huc illuc *vinclorum* immensa volumina versat. V. *Æ.* V., 408.

Aut humilem grato *calfacit* igne focum. O. *F.* IV., 698.

Fac timeat de te timidamque *recalface* mentem. O. *A. A.* II., 445.

Templorum *positor*, templorum sancte *repostor*. O. *F.* II., 63.

Exciderant animo, manet alta mente *repostum*. V. *Æ.* I., 26.

Cingite fronde comas et pocula *porgite* dextris. V. *Æ.* VIII., 274.

Atque ea prima duci *porgens* carchesia Graio. V. *F.* II., 656.

Quae me *surpuerat* mihi. (*Choriambic.*) H. O. IV., xiii., 20.

Quiddam maguum addens, unum me *surpĕte* morti. H. S. II., iii., [283.]

The student who wishes to pursue this part of the subject farther, is referred to the following collection of examples :—

*Aspro*, Pallad. de insit., 67. *Gubernaculum*, Lucret. IV., 905; Virg. Æ. VI., 349. *Gubernaclo*, Virg. Æ. V., 176, 859. *Lamina*, Virg. G. I., 143. *Lamnae*, Hor. Od. II., ii., 2; Val. Flacc. I., 123. *Lardo*, Hor. S. II., vi. *Manipli*, Virg. Æ. XI., 870; Silius IV., 316. *Maniplos*, Virg. G. I., 400. *Maniplis*, Virg. Æ. XI., 463; Val. Flacc. V., 592; Catull. XIX., 2; Virg. G. III., 297. *Oraclum*, Catull. LXIV., 327. *Oracla*, Ov. Met. I., 321. *Periclum*, Lucret. VI., 430; Virg. Æ. II., 709, &c. *Pericli*, Lucret. II., 5; Ov. A. A. II., 247, &c. *Periclo*, Lucret. I., 581; Prop. I. xv., 3, &c. *Pericla*, Lucret. III., 776; Hor. S. I., ii., 40, &c. *Periclis*, Lucret. I., 60; Virg. Æ. II., 751, &c. *Puertiae*, Hor. Od. I., xxxvi., 8. *Saeclum*, Catull. XLIII., 8. *Saecli*, Catull. XIV., 23; Ov. Met. VIII., 97, &c. *Saeclø*, Virg. E. IV., 52. *Saecla*, Lucret. I., 21; Virg. E. IV., 46, &c. *Saeclorum*, Catull. LXIV., 22; Virg. E. IV., 5. *Saeclis*, Catull. LXVIII., 43; Virg. Æ. VIII., 508; Ov. Amor. II., vi., 36. *Soldum*, Hor. S. II., v., 65. *Soldo*, Hor. S. I., ii., 113. *Spectaclum*, Prop. IV., viii., 21, 56. *Spiclorum*, Lucret. III., 199.† *Unversum*, Lucret. IV., 263. *Valdius*, Hor. Ep. I., ix., 6; A. P. 321. *Vinchum*, Lucret. III., 598. *Vinclo*, Virg. Æ. IV., 16; VIII., 203; Ov. Met. IX., 549; XI., 252. *Vinclæ*, *vinclis*, passim.

*Calfacienda*, Ov. A. A. II., 214. *Incalfacit*, Ov. Met. XV., 735; Fast. IV., 919. *Recalfecit*, Ov. Met. VIII., 444. *Repostum*, Hor. Epod. IX., 1. *Reposto*, Virg. Æ. XI., 149. *Reposta*, Lucret. I., 36; III., 347. *Repostae*, Virg. G. III., 527. *Repostos*, Virg. Æ. VI., 655. *Posta*, Lucret. I., 1058, &c. *Posto*, Lucret. III., 884. *Compostus*, Virg. Æ. I., 249. *Disposta*, Lucret. I., 47; II., 644. *Exposta*, Virg. Æ. X., 694. *Imposta*, Lucret. V., 544; Virg. Æ. IX., 716; Prop. IV., ii., 29. *Opposta*, Lucret. IV., 151. *Præposta*, Lucret. VI., 998. *Supposta*, Virg. Æ. VI., 24. *Coplata*, Lucret. VI., 1087. *Porgebat*, Silius IX., 458. *Porgit*, Stat. S. II., i., 205. *Porgi*, Stat. Theb. VIII., 755. *Porge*, Auson. Eidyl. IV., 37. *Surpere*, Lucret. II., 314. *Surpuit*, Plaut. Capt. Prol. 8; III., v., 102; V., iv., 14.

#### CLASS V.

Compounds of *Iacio* sometimes drop the first *i*.

Thus, for *abiicit*, *abiici*, we find *ābīcit*, *ābīci*.

*adiicit*, *adiici*, — *ādīcit*, *ādīci*.

*eiicit*, — *ēicit* (*dissyl.*)

*iniicit*, — *īnīcit*.

*obiicis*, *obiicit*, — *ōbīcis*, *ōbīcit*.

*reicit*, *reice*, — *rēicit*, *rēice* (*dissyl.*)

*subiicit*, *subiici*, — *sūbīcit*, *sūbīci*.

It is doubtful, however, whether we ought to consider this, strictly speaking, a poetical license. It would appear that *adicio*, *conicio*, *coicio*, were ancient forms. See Parei Lex. Crit.—Aul. Gell. xvi., c. 7. *Subicio*, *subicit*, *subiciunt*, frequently occur in good MSS. of prose authors. See Noris. in Cenotaph. Pis. Dissert. IV., c. 4. Aulus Gellius in the passage quoted above, blames Laberius for using *coicior*, on the ground that it was “*obsoletum aut ex sordidiores usu vulgi depromptum*.”

It may be remarked, moreover, that with the exception of *reice* in Virgil, and a doubtful *abici* in Ovid, none of the examples quoted below are from writers in the Augustan age.

### Examples.

- Turpe putas *abici*, quia sit miserandus, amicum.<sup>1</sup> *O. E. P.* II., iii., 37.  
 Hunc *abicit* saeva dignum veraque Charybdi. *I. S.* XV., 17.  
 Nil *adicit* penso Lachesis, fusosque sororum. *M.* IV., liv., 9.  
 Si quid nostra tuis *adicit* vexatio rebus.<sup>2</sup> *M.* X. lxxxii., 1.  
 Sidera proclamatque *adici* cervicibus Atlas. *S. T.* VII., 4.  
 Nec radicitus e vita se tollit et *eicit*. *L.* III., 890.  
*Eicit* enim sulcum recta regione viaque. *L.* IV., 1268.  
 Murice suspirans *inicit* velamina et auro. *S.* X., 571.  
 Cur *obiciis* Magno tumulum, manesque vagantes. *L. P.* VIII., 796.  
 Pompeiumque deis *obicit*, quam pauca Catonis. *L. P.* IX., 188.  
 Cur annos *obiciis*? pugnae cur arguor impar? *C.* IV., Cons. Hon.,  
 [365.  
 Tityre pascentes a flumine *reice* capellas. *V. E.* III., 96.  
 Tela manu *reicit*que canes in vulnus hiantes. *S. T.* IV., 574.  
 Corporibus struitur, *reicit*que cadavera fumans. *S.* VIII., 671.  
 Iungentum fata, et *subici* iubet ocus ignes. *S.* XIII., 298.  
 His acuit stimulis, *subicit*que haud mollia dicta. *S. I.*, 113.

### CLASS VI.

There are a few words, chiefly proper names, which many poets, from the nature of their theme, were obliged to use, but which

<sup>1</sup> The common reading is *abigi*; but it is a conjecture of Heinsius confessedly against the authority of the MSS.

<sup>2</sup> So *adicit*, Silius XVII., 529. See notes in edd. of Drakenborch and Ruperti, on I., 113, and VIII., 669.



could not be transformed, so as to suit their purpose, by any of the above devices. Thus, the first syllable in *Prīamus*, *Prīamēius*; *Prīamēis*, *Arabs*, *Arabus*, is short, and therefore ought to be short in *Prīamīdes*, *Arabīa*; but rather than forego the use of these words in Dactylic verse, the Romans followed the example of the Greeks, and lengthened the first syllable.

In like manner we have *Sicūlus*, but *Sicēlides*, and therefore *Sicēlis*.

Along with these, *Itālia*, from *Italus*, is usually classed, but erroneously; for we find in the best writers *Italus*, with the first syllable sometimes long, and sometimes short: and so the Greeks said, Ἰταλος, or Ἰταλος. *Italia*, *Italides*, *Italis*, have, I believe, the first uniformly long.

In imitation of the Greeks, also, the Latins make the first in *Asia*, the substantive, short, but lengthen it in the adjectives *Asius* and *Asis*.

So also, *Macēdo*, *Macēdonia*, from the double forms, Μακεδων, Μακεδονια, and Μακηδων, Μακηδονια.

In the same way we can explain the apparent anomaly in the quantity of *Iōnes*, *Iōnia*, *Iōnus*, *Iōnis*, *Iōnicus*, *Iōniacus*, and *Iōnius*. In the Greek words, after which the first six of the above are formed, the second letter is ω; but in the last, ο:—

“Nota tamen, si de gente Graeca sermo est, semper hoc nomen scribi per ω: sed si de mari Ionio, semper per Ὀμικρον.”—*Damm. Lex. Pind. voc. Iων*.

The form *Iōniος* or *Iōnūs*, being adopted, the first syllable was necessarily lengthened in Dactylic verse.

So, also, we must account for the variations in *Sicānus*, *Sicānus*,<sup>1</sup> *Sicānūs*, *Sicānia*, *Sicānis*; for we find in Greek, Σικάνων and Σικάνη.

*Sicilia* does not, as far as I recollect, occur in any good metrical authority: it is found in Plautus; but in a position which decides nothing with regard to the quantity of the first syllable:—

Totam *Siciliam* devoraturum insulam. *Plaut. Rud.* II., vi., 59.

#### Examples.

{ Ἡ κεν γηθησαι Πρῖαμος, Πρῖαμοιο τε παιδες. *Hom. A.* 225.  
 { Ὅν εἶδον, εἶδον ἐν πυλαιοι Πρῖαμοσι. *Eurip. O.* 1488.  
 { Καὶ βάλε Πρῖαμιδαο κατ’ ἄσπιδα παντοσεῖσιν. *Hom. H.*, 250.  
 { Hic *Prīamus*, quamquam in media iam morte tenetur. *V. Æ.*  
 { O felix una ante alias *Prīamēia* virgo. *V. Æ.* III., 321. [II., 533.  
 { Haec tamen audierat; *Prīameidu* viderat ipsam. *O. A. A.* II., 405.  
 { *Prīamiden* Helenum Graias regnare per urbes. *V. Æ.* III., 295.

<sup>1</sup> Although we find *Sicānus* in Silius Italicus, I do not remember any example in the Latin poets of *Sicānus*. Virgil has invariably *Sicānus*.

{ Κειθεν Ὀὐλβιστων Ἀραβων παρακεκλιται αἶα. *Dionys.* 927.  
 Εἰλείται Συρίας τε καὶ Ἀραβίης ἱερατεινῆς.<sup>1</sup> *Dionys.* 925.  
 Eoasque domos *Arabum* pictosque Gelonos. *V. G.* II., 115.  
 Non *Arabo* noster rore capillus olet. *O. H.* XV., 76.  
 Et domus intactae te tremit *Arabiae*. *P.* II., x., 16.  
 Illa neque *Arabium* metuit transcendere limen. *P.* I., xiv., 19.

{ Ἐν δὲ γυνὴ Σῖκελῃ γρηυς πέλεν, ἡ ῥα γερонта. *Hom. ω.*, [210].  
 Ἡ ῥα τε Σῖκελικῆς ἐπὶ πορθμίδος ἐρρίζωται. *Dionys.* 80.  
 Ast ubi digressum *Siculae* te admoverit orae. *V. Æ.* III., 410.  
 Nunc tibi *Sicelides* veniunt nova praeda puellae.  
 Quid mihi cum *Lesbo*? *Sicelis* esse volo. *O. H.* XV., 51.

{ Νυν δ' αὖ παρ' ῥαλῆς Ἀσῆς πορον ἕξενεποιμι. *Dionys.* 799.  
 Ἀμφω δ' ἴσον ἔχουσιν ἐπ' Ἀσίδα νεματον ἰχθυος. *Dionys.* 274.  
 Ἀσιῶ ἐν λειμῶνι Κύνστριον ἀμφὶ ῥέεθρα. *Hom. B.*, 461.  
 Addam urbes *Asiae* domitas pulsumque Niphatem. *V. G.* [III., 30].  
 Iam super *Europen* sublimes et *Asida*, terras. *O. M.* V., 648.  
 Iam varias pelagi volucres et quae *Asia* circum.  
 Dulcibus in stagnis rimantur prata Caystri. *V. G.* I., 383.

{ Ἐνθ' Ἰταλῶν νῆες ἐπ' ἡπειροιο νεμονται. *Dionys.* 77.  
 Ἀλλὰ σοι, Αἰνεία, στολὸς ἱερός Ἰταλὸν ἡδὴ = ὄρμον ἔχει. [Anthol. II., v., 61].  
 Αὐτὲ δὲ Τρινακρίῃ Σικᾶνων ἕδος, αὐτὲ δὲ γειτῶν  
 Ἰταλῆ, μεγαλὴν δὲ βόην ἐπὶ Κυρνος αὔτει. *Callim.* III., 7.  
 Ἰταλὶς ὠκυμοροῦς ἀμφεκαλῦψε κονίς. *Anthol.* II., 165.  
 Οὐδ' ὄναρ εὐγενεταῖς γνωριμός Ἰταλῖδαις. *Anthol.* II., 195.

{ Prodimur atque *Italīs* longe disiungimur oris. *V. Æ.* I., 252.  
 Et saepe *Hesperiam* saepe *Itala* regna vocare. *V. Æ.* III., [185].  
 Ibitis *Italiam* portasque intrare licebit. *V. Æ.* III., 254.  
*Italiae* dominaeque *Romae*. (*Alc. Dec.*) *H. O.* IV., xiv., 44.  
 Excepit lacrymas, *Italīs* ora genis. *O. E. P.* II., iii., 384.  
*Italides* quas ipsa decus sibi dia *Camilla*. *V. Æ.* XI., 658.

<sup>1</sup> In Greek Iambics, however, we find Ἀραβία:—

Βακτρία τε τειχί, τὴν τε δυσχιμον χθονά,  
 Μήδων ἐπιθῶν, Ἀραβίαν τε εὐδαίμονα.

- { Της προς μεν Ζεφυροιο Μακηδονιον πτολιεθρον. *Dionys.* 254.  
 { Ἰξεται οὐκ ἀκούσα Μακηδονι κοιρανέσθαι. *Callim.* IV., 167.  
 { — diffidit urbium = Portas vir *Macēdo* et subruit aemulos.  
 { [(Choriamb.)] *H. O.* III., xvi., 13.  
 { Cum tibi sacrato *Macēdon* servetur in antro. *L. P.* VIII., 694.  
 { Qui clypeo galeaque *Macēdoniaque* sarissa.<sup>1</sup> *O. M.* XII., 466.
- { Proxima Bithynos, solem quae condit *Ἰῶνας*. *Cl. in E.* II., 239.  
 { Nec Latium norat quae praebet *Ἰῶνια* dives. *O. F.* VI., 175.  
 { Et quot [*Iona*] tulit, vetus et quot Achaia formas. *P.* II., xxviii., 53.  
 { *Ἰωνίδες*ve vel Mycenaeae nurus. (*Iamb. Trim.*) *Senec. T.*, 365.  
 { Motus doceri gaudet *Ἰωνικός*. (*Alc. Hendec.*) *H. O.* III., vi., 21.  
 { Inter *Ἰωνίacas* calathum tenuisse puellas. *O. H.* IX., 73.  
 { Nosse quot *Ἰωνί* veniant ad littora fluctus. *V. G.* II., 108.
- { Ἀνὲ δὲ Τρινακρίῃ, Σικάνων ἔδος, ἀνὲ δὲ γειτῶν. *Callim.* III., 57.  
 { Πλαγξ' ἀπο Σικανίης δυνρ' ἔλθεμεν, οὐκ ἔθελοντα. *Hom. ω.* 306.  
 { Undique conveniunt Teuceri mixtique *Sicāni*. *V. Æ.* V., 293.  
 { *Sicāna* procumbit pubes, hic *Hernica* turma. *S. X.*, 313.  
 { *Sicāniō* practenta sinu jacet insula contra. *V. Æ.* III., 692.  
 { Plurima quae flammas *Sicānis* Aetna vomit. *Ibis.* 600.

## CLASS VII.

Certain words compounded with *Re*, lengthen the first syllable, although *Re* is naturally short.

Thus we find,

<i>rēligō</i> ,	<i>rēligione</i> ,	<i>rēligionum</i> ,	<i>rēligiosa</i> .
<i>rēliquiāe</i> ,	<i>rēliquiārum</i> ,	<i>rēliquias</i> .	
<i>rēcūdere</i> ,	<i>rēcūdimus</i> .		
<i>rēlatum</i> .			
<i>rēmotum</i> .			
<i>rēducit</i> ,	<i>rēducunt</i> ,	<i>rēducere</i> .	

To these must be added the three preterites, *rēperit*, *rēpulit*, *rētulit*, and the tenses formed from them, *rēpereris*, *rēpererit*; *rēpuleris*, *rēpulerint*; *rētuleram*, *rētulerat*; *rētuleris*, *rētulerit*, &c.

It may be urged that such words as *religio*, *reliquiae*, *recidere*, could not find a place in Dactylic verse, unless the first syllable were made long; but although this is true in so far as these words are concerned, it will by no means apply to *relatus*, *remotus*, *reducit*, &c., which are generally found with the first short; nor will it explain the quantity of *rēperit*, *rēpulit*, *rētulit*, which is invariable.

Some scholars, following the old grammarians, content themselves with doubling the consonant after *re*, in all cases where that syllable

<sup>1</sup> It is obvious that the adjective *Mācēdōnīus* could not find place in a Dactylic verse.

is long, and write *relligio*, *relliquiae*, *redduco*, *remmotus*, &c.; but this, at best, is but an evasion of the difficulty.

A more plausible explanation is grounded upon the supposition that the ancient form of *re* was *red*, as it appears in *reddo*; for it cannot be said here that the *d* is inserted for the sake of euphony, as may be urged in regard to such words as *redeo*, *redimo*, and the like. In this way, the original form of *refero*, *recido*, *removeo*, *reduco*, &c., was *redfero*, *redcido*, *redmoveo*, *redduco*, &c.; and although the *d* was afterwards dropped, the poets, especially the earlier ones, considered themselves entitled to make use of either form, as best suited their convenience.

This may be the true account of the matter in most instances, but it certainly does not apply to the preterites, *reperit*, *repulit*, *retulit*, which ought always to be written with the consonant doubled, *repperit*, *reppulit*, *rettulit*, being in reality contractions for the reduplications, *repeperit*, *repepulit*, *retetulit*. This is the account given by Priscian (p. 905), with regard to *repperit*, and it applies equally to the two others.

We have said that the quantity of the first syllable in these is invariably long; and such will be found to be the case in all good authorities.<sup>1</sup>

### Examples.

*Rēligio* vetuit segeti praetendere sepem. V. G. I., 270.

Neu populum antiqua sub *rēligione* tueri. V. Æ. II., 188.

*Rēliquiae* motus vitalis vincere saepe. L. II., 955.

At neque *rēcidere* ad nihilum res posse, neque autem. L. I., 857.

In quem *rēcidimus* quicquid mortale creamur. O. M. X., 18.

{ Id rursum coeli *rēlatum* templa receptant. L. II., 1001.

{ Eius in adversa tanto plus parte *rēlatus*. L. V., 685.

{ Percipe, nam certe penitus *rēmota* videtur. L. IV., 271.

{ Tam procul esse magis res quaeque *rēmota* videtur. L. IV., 254.

<sup>1</sup> To prevent embarrassment to the young scholar, I may add, that in some editions of Catullus, he will find

Si reditum *rētulisset* is, aut in tempore longo, et. C. LXVI., 35.

But the reading now received by the best editors is,

Si reditum *tetulisset* is haud in tempore longo, et.

He may also find in Ovid,

Quaeque feros *rēpuli* doctis medicatibus ignes. II. XII., 165.

Corrected by Heinsius, on good MS. authority,

Quaeque feros *pepuli* doctis medicatibus ignes.

{ *Rēducit* Venus et *rēductum* daedala tellus. *L. I.*, 229.  
 { Mittunt et crebras *rēducunt* naribus auras. *L. IV.*, 994.  
 { Aut redit a nobis Aurora diemque *rēducit*. *V. G. I.*, 249.

Sunt alii quos ipse via sibi *rēperit* usus. *V. G. II.*, 22.

Pleias, et Oceani spretos pede *rēpulit* amnes. *V. G. IV.*, 233.

Abstulit, et media tellurem *rēpulit* unda. *O. M. XV.*, 292.

*Rētulit* et priscos docuit celebrare Latinos. *V. Æ. V.*, 598.

Feroque viso *rētulit* retro pedem. (*Iamb. Trim.*) *Phaed. II.*, i., 6.

*Rētuleris* pannum, refer et sine vivat ineptus. *H. E. I.*, xvii., 32.

For other examples—

*Rēligionum*, Lucret. IV., 7. *Rēligiosa*, Virg. Æ. II., 365. *Rēligio*, *rēligione* passim. *Rēliquias*, Lucret. III., 656; IV., 977; VI., 826. *Rēliquiarum*, I., 1102. *Rēducere*, Lucret. V., 1336. *Rēcīdere*, Lucret. I., 1062; V., 281. *Rēcūlat*, Ov. Met. VI., 212. *Rēcīdit*, Prop. IV., viii., 44; Ov. Her. XIV., 46; R. A. 611; Met. X., 180.

*N.B.* *Rēcīdo* must not be confounded with *rēcīdo*, which has the first always short, *e. g.*, Ov. Amor. II., iii., 3; Met. XIII., 766. *Rēperit* the preterite not to be confounded with *rēperit* the present tense, which occurs frequently, *e. g.*, Prop. III., xxiii., 17; Ov. R. A. 95; Virg. G. IV., 443; and so *rēperitur*, Ov. Met. X., 377; XV., 795. So *rēperire*, *rēpertus*, &c., but *rēpereris*, Ov. A. A. II., 719. *Rēpererit*, Catul. LXXIX., 4.

*Rētulit* passim. *Rētuleram*, Ov. Met. VII., 790. *Rētulerat*, Ov. Her. I., 38. *Rētulerit*, Tibull. I., vii., 62; Prop. III., xxiii., 21.

*Rēpulit* passim. *Rēpuleris*, Ov. Her. XX., 177. *Rēpulerint*, Ov. Met. VII., 735; but *rēpellit*, *rēpulsus*, &c.

#### CLASS VIII.—ARCHAISMS.

We now proceed to consider another class of poetical licenses, namely, Archaisms, or antiquated forms, which were occasionally introduced either for convenience or ornament.

*a.* Among those employed for convenience, was the old contracted dative of the fourth declension in *u* instead of *ui*; the latter it was manifestly the interest of the writers of Dactylic verse to avoid, inasmuch as it presented, in many words, the unmanageable combination of a short syllable between two long ones. Accordingly, we find *amplexu*, *partu*, *venatu*, *versu*, *victu*, *visu*, &c., for *amplexui*, *partui*, *venatui*, *versui*, *victui*,

*visui*, &c., and also *manui* for *manui*, although in this last the open form is equally serviceable with the contracted one.

- b. The open form of the imperfect indicative of the fourth conjugation, in many verbs, was inadmissible for the same reason, and hence the contracted form, which is common in the dramatists and earlier writers, was occasionally introduced, as—*accibant*, *audibant*, *largibar*, *lenibant*, *mollibat*, &c., for *acciebant*, *audiebant*, *largiebar*, *leniebat*, *molliebat*, &c.

- c. We may place among the Archaisms introduced for the sake of ornament—

Genitives of the first declension in *ai*, as—*terrâi*, *frugiferâi*, *aquâi*, *ferâi*, *pictâi*, which occur in every page of Lucretius, in whose time they may possibly not have been quite obsolete, but *aulâi*, *aurâi*, *pictâi*, in Virgil, are certainly Archaisms.

So also *Achilli*, *Oronti*, *Achati*, are old genitives from *Achilles*, *Orontes*, *Achates*, and many such are found even in Cicero. To the same class belong *die* for *diei*, *fide* for *fidei*; *lenibunt*, the ancient future of the fourth conjugation, instead of the modern *lenient*; *siet* for *sit*; *tetulit*, *tetulisset*, for *tulit*, *tulisset*, &c.

Nor must we omit to mention *recepso* for *recepere*, and *iusso* for *iussero*, the shape under which the future perfect appears so frequently in Plautus and his predecessors.

Along with these, we ought to rank the ancient form of the infinitive passive in *ier*, which occurs perpetually in the dramatic writers, very frequently in Lucretius, and is introduced occasionally by the poets of the Augustan age: thus in Catullus we have *citarier*, *compararier*, *componier*, *iungier*. In Virgil, *farier*, *inmiscerier*, *accingier*, *admittier*, *defendier*. In Horace, *laudarier*, *sectarier*, *mercarier*, *curarier*, *torquerier*, *futerier*, *avellier*, *labier*, *spargier*. In Ovid, *scitarier*. In Propertius, *torquerier*, &c.

- d. In the Roman alphabet, the character V discharged the double duty of the consonant *v* and the vowel *u*. It appears to have been anciently considered a vowel in many words in which it afterwards acted the part of a consonant, and the poets occasionally employ the open form, especially in the verb *solvo* and its compounds.

Thus, Lucretius<sup>1</sup> has *siëmus*, *siëti*, *siërit*, *siërint*, *siësse*, *siädent*, *reliqüäs*, *reliqüò*, although *ua* and *ue* in these words is almost uniformly a single syllable in other poets. Catullus<sup>2</sup> has *solüit*, *solüunt*, *dissolüò*, *evolüam*, *pervolüent*.

<sup>1</sup> I., 55 (302); IV., 370; II., 902; V., 54; IV., 304; V., 910; IV., 1150; I., 561; IV., 977.

<sup>2</sup> II., 13; LXI., 53; LXVI., 38, 74; XCV., 6.

Tibullus,<sup>1</sup> *dissoluēda, dissoluisse, soluisse.*

Horace,<sup>2</sup> *siliuē, siliuē, niliu.*

Propertius,<sup>3</sup> *evoluisse.*

Ovid,<sup>4</sup> *dissoluuntur, evoluisse, involuisse, exsoluisse, persolvere, persoluēda, milius.*

Lucan and Silius, *Suēvos, &c.*

Some prosodians class with these *relanguit*, in such lines as—

Cum bene pertaesum est animoque *relanguit* ardor. *O. A. II.*, ix., 27.

Imposito fratri moribunda *relanguit* ore. *O. M. VI.*, 291.

But this is a bad example, for in *relanguit*, the perfect tense of *relanguesco*, the vowels *u* and *i* always form separate syllables.

### Examples.

a.<sup>5</sup> Nec tamen hanc possis oculorum subdere *visu*. *L. V.*, 102.

Namque aliae *victu* invigilant, et foedere pacto. *V. G. IV.*, 158.

Alternae facilis cedere *lympha manu*. *P. I.*, xi., 12.

b.<sup>6</sup> Palmas, horrifereis *accibant* vocibus Oreum. *L. V.*, 994.

*Audibant* eadem haec leniter et leviter. *C. LXXXIV.*, 8.

*Lenibat* dictis animum, lacrymasque ciebat. *V. Æ. VI.*, 46.

*Vellera molliabat* nebulas aequantia tractu. *O. M. VI.*, 21.

c. *Libra die* somnique pares ubi fecerit horas. *V. G. I.*, 208.

Constantis iuvenem *fide* (so the best MSS.) *II. O. III.*, vii., 4.

Prodiderit commissa *fide*, sponsumve negarit.<sup>7</sup> *II. S. I.*, iii., 95.

*Lenibunt* tacito vulnere nostra situ. *P. III.*, xxi., 32.

*Vivere cum sensu*, nulla quom in parte *siet* mens. *L. III.*, 102.

Animo aestuante rursum reditum ad vada *tetulit*. *C. LXIII.*, 47.

<sup>1</sup> *I.*, vii., 2, 40; *X.*, 62; *IV.*, v., 16.

<sup>2</sup> *Epod. XIII.*, 2; *S. I.*, viii., 17; *Epod. XVI.*, 32.

<sup>3</sup> *I.*, vii., 16.

<sup>4</sup> *Trist. IV.*, viii., 18; *II. Her. IX.*, 86; *Fast. IV.*, 534; *V.*, 330; *Epic. 370*; *Fast. III.*, 794, 808.

<sup>5</sup> So *Metu*, *Virg. Æ. I.*, 257. *Adspectu*, *VI.*, 465. *Venatu*, *VII.*, 747; *IX.*, 605. *Amplexu*, *VI.*, 698. *Concubitu*, *G. IV.*, 198. *Curru*, *E. V.*, 29. *Manu*, *Prop. II.*, i., 66. *Partu*, *I.*, xiii., 30. *Amplexu*, *II.*, xxvi., 49.

<sup>6</sup> So *Quibat*, *Lucret. I.*, 94. *Scibat*, *V.*, 932. *Hauribant*, *V.*, 1323. *Poenibat*, *VI.*, 1229. *Scibant*, *Catull. LXVIII.*, 85. *Custodibant*, *LXIV.*, 320. *Nutribat*, *Virg. Æ. XI.*, 572. *Nutribant*, *VII.*, 485. *Vestibat*, *VIII.*, 160. *Redimibat*, *X.*, 538. *Largibar*, *Prop. I.*, iii., 25. *Operibat*, *III.*, xiii., 35. *Audibam*, *Ov. Her. XIV.*, 36. *Feribant*, *Fast. IV.*, 795. *Molibar*, *Met. II.*, 582.

<sup>7</sup> So *fide* genitive, *Ov. Met. VII.*, 727.

Si reditum *tetulisset* is haud in tempore longo et. *C. LXVI.*, 35.

... Si nefaria scripta = Sexti *recepso*. . . . . *C. XLIV.*, 19.

Cactera, qua *iusso*, manus mecum inferat arma.<sup>1</sup> *V. Æ. XI.*, 467.

d. Appellare *suëmus* et haec eadem usurpare. *L. I.*, 55.

Atque alios alii inrident Veneremque *suädent*. *L. IV.*, 1153.

Numquam id *rēliquo*<sup>2</sup> reparari tempore posset. *L. I.*, 561.

Pristina vota novo munere *dissoluo*. *C. LXVI.*, 38.

Condita quin veri pectoris *evoluüm*. *C. LXVI.*, 74.

Pectora laetitia *dissolvienda* dedit. *T. I.*, vii., 40.

Sit satis ornatus *dissoluisse* comae. *T. I.*, x., 62.

Nivesque deducunt Iovem; nunc mare nunc *silviae*. (*Elegiam.*)  
[*H. E. XIII.*, 2.

Postumio Laenas *persolviere* mihi. *O. F. V.*, 330.

We may conclude this part of the subject, by noticing three different kinds of contraction, many of which, although not peculiar to the poets, and seldom absolutely necessary, yet occur much more frequently in their writings than in prose.

1. The first of these is the contraction of the genitive plural in *orum* and *arum* into *um*, the *r* being dropped, and the two vowels thrown into one. Thus we constantly find *deüm*, *divüm*, *Argivüm*, *Danaüm*, *Pelasgüm*, *numerüm*, *superüm*, *virüm*, &c.; for *deorum*, *divorum*, &c.; and also *agricolüm*, *caelicolüm*, *Aeneadüm*, *Dardanidüm*, *Graiugenüm*, &c.; for *agricolarum*, *caelicularum*, *Aeneadarum*, *Dardanidarum*, *Graiugenarum*, &c.<sup>3</sup>

2. The second is the very common contraction, by which *v* is dropped in the preterite, and the tenses derived from it, and the vowels which it separates thrown together. This, however, does

<sup>1</sup> So *iusso*, Silius VII., 175.

<sup>2</sup> Many editors write *rēlicuo*, *rēlicuas*, here and in Lucret. IV., 977.

So also,

Inter *relicuas* merces atque opsonia. *Phaedr. III.*, iv., 2.

And it will be observed, that when this form is employed in Dactylic verse, the first syllable of *reliqüis* or *relicüis* is necessarily lengthened, although naturally short.

<sup>3</sup> A writer in the *Quarterly Review* (vol. viii., p. 403, Dec., 1812), says, that this contraction is admitted in masculines only, objecting to the use of *dirüm*, *telüm*, *consiliüm*. That it is sometimes employed in genitives which are feminine in form, appears from *agricolüm* (Lucret. IV., 590), *caelicolüm* (Catull. LXVIII., 128), besides *Dardanidüm*, *Graiugenüm*, &c., in Virgil. As to neuters, we find in verse, *aliüm* (Lucret. I., 882; II., 911; but the reading is disputed in both, and *cymbalüm*, (Catull. LXIII. 21). In prose, Cicero has *talentüm* (Rab. Post. 8), *oppidüm*, &c.



not take place in all the persons without distinction; thus, the *v* is never dropped in the first persons singular and plural of the preterite in *avi*, and scarcely in the third singular.<sup>1</sup> The following are specimens of the cases which occur most frequently:—

#### Preterite in *avi*.

*Amasti, servastis, rogarunt, peccaram, narraras, optarat, nudarant, pararim, probaris, tentarit, violarint, captassem, intrasses, levasset, pertolerassent, peccaro, vocasse.*

#### Preterite in *evi*.

*Flesti, flerunt, consueras, implerat, consuerant, impleris, insuerit, suerint* (L. IV., 304), *implessem, implexset, adolesse, cresce* (L. III., 683), *concesse* (O. M. VII., 416).

#### Preterites in *ivi*.

*Impediî, perî, petisti, peristi* (*tristi*, C. LXVI., 30), *impediit, transiit, audistis, quaesierunt, petiere, rediere, quaesieram, transieram, audieras, sopierat, exierat, mollierant, prodierant, desierim, (contriris, O. M. F., 89), audieris, scierit, exierit, quierint, ierint, finissem, perissem, scisses, perisses, nequisset, perisset, sepelissent, issent, sacvisse, petiisse, petisse, adîsse, adisse, periisse, perisse, &c.*

#### Preterite in *ovi*.

*Commorunt, admoram, promorat, remorant, commorit, admorint, summosses, promosset, nosti, nostis, norunt, noram, noras, norat, norant, norim, noris, norit, norint, nossem, nosses, nosset, nossent, nosse.*

3. The third contraction which we shall mention is found so often in the comic writers, that we may suppose that it was common in ordinary conversation. It consists in throwing out the syllable *is*, from the middle of the second persons singular and plural of the preterite, and from various parts of the tenses derived from the preterite. Thus, *dixti* for *dixisti*, *accessis* for *accessistis*, *extinxem* for *extinxissem*, *vixet* for *vixisset*, *erepsemus* for *erepsissemus*, *abstraxe* for *abstraxisse*, &c. The following examples, selected from Lucretius, Catullus, Virgil, Tibullus, Horace, Propertius, and Ovid, will enable the student to understand any similar forms which he may encounter in the course of his reading:—

*Consumsti*, Prop. I., iii., 37. *Direxti*, Virg. Æ. VI., 57. *Dixti*, Ov. Her. XI., 59. *Ducti*, Catull. XCI., 9; Prop. I., iii., 27.

<sup>1</sup> Unless *Irritât, disturbât*, Lucret. I., 71; VI., 586, are for *irritavit* and *disturbavit*; and *petit, it*, in Virg. Æ. IX., 9, 418, for *petivit, ivit*, as some suppose.

*Evasti*, Hor. S. II., vii., 68. *Extinxi*, Virg. *Æ.* IV., 682. *Misti*, Catull. XIV., 14. *Percusti*, Hor. S. II., iii., 273. *Promisti*, Catull. CX., 3. *Subrepsti*, Catull. LXXVII., 3. *Extinxi*, Virg. *Æ.* IV., 606. *Confluxet*, Lucret. I., 986. *Vixet*, Virg. *Æ.* XI., 118. *Erepsemus*, Hor. S. I., v., 79. *Abstraxe*, Lucret. III., 650. (*Cesse*, Lucret. I., 1104.) (*Consumse*, Lucret. I., 334.) *Divisse*, H. S. II., iii., 169. *Protraxe*, Lucret. V., 1158. *Promisse*, Catull. CX., 5. (*Recesse*, Lucret. III., 69.) *Surrexe*, Hor. S. I., ix., 73.

We now proceed to explain the various terms, usually called *Grammatical Figures*; and we shall endeavour to point out the cases in which these words, as they are commonly employed, tend to mislead the student.

1. *Synaloepha*.<sup>1</sup> The elision of a vowel or diphthong, at the end of one word, before a vowel or diphthong, at the beginning of the word following. (See above, p. 110.) Among the ancient grammarians, Quintil. I., c. 5; IX., c. 4. Charis., p. 249. Diomed., p. 437. Donat. de Sch., p. 1772.

2. *Ecthlipsis*.<sup>2</sup> The elision of *m*, and the vowel preceding it, at the end of a word, before a vowel or diphthong, at the beginning of the word following. (See above, p. 110.) Charis., p. 249. Diomed., p. 436. Donat. de Sch., p. 1772.

3. *Episynaloepha*.<sup>3</sup> The elision of a vowel in the middle of a word, before another vowel, as—*ant'ire*, *sem'ermis*, and the like. (See above, p. 118, *l.*) Charis., p. 249. Diomed., p. 437.

4. *Synaeresis*.<sup>4</sup> The contraction of two vowels into one, when neither of them is absorbed by the other, as—*ferrēi*, *alvēo*. (See above, p. 118, *a.*) Quintil. I., c. 5., tells us, the Latin term for *Synaeresis* and *Synaloepha* was *Complexio*. Donat. de Sch., p. 1772.

5. *Synizesis*.<sup>5</sup> The same as *Synaeresis*. See Servius on Virg. *Æ.* I., 702.

6. *Synecphonesis*.<sup>6</sup> The same as the two former. See Victorin., p. 2510.

7. *Syncope*.<sup>7</sup> Dropping a letter or syllable out of a word, as in

<sup>1</sup> *Συναλοιφή*, a besmearing—a mixing together; from *συν* and *ἀλειφω*, I anoint with fat or oil.

<sup>2</sup> *Εκθλιψις*, a pressing out—a compression; from *ἐκ* and *θλιβω*, I squeeze.

<sup>3</sup> *Επισυναλοιφή*, from *ἐπι-συν-ἀλειφω*.

<sup>4</sup> *Συναίρεσις*, a drawing together—a contraction; from *συν* and *αίρω*, I take, seize.

<sup>5</sup> *Συνιζήσις*, a sitting, falling, or sinking together; from *συν* and *ἵζω*, I cause to sit, or seat myself.

<sup>6</sup> *Συνεκφωνησις*, the act of pronouncing (two vowels) jointly; from *συν-ἐκ-φωνεω*, I utter a sound.

<sup>7</sup> *Συγκοπή*, a cutting short; from *συν-κοπω*, I cut.

*vinclum, dicum, orasse, extinxem*, &c. (See above, p. 139.) Cicero, Orat. c. 45, *et seq.* Charis., p. 248. Diomed., p. 436.

8. *Diaeresis*<sup>1</sup> is defined to be "the dividing of one syllable into two." But it is a mistake to suppose that the poets ever assumed the power of stretching out words, although they sometimes contracted them. The examples usually quoted of this "figure" are — *aulûi* for *aulae*, *dissolûenda* for *dissolventa*, and the like. But we have already shown (p. 136, *d.*) that these, and all similar forms, were not invented and introduced by the poets, but are Archaisms, which were adopted by them for the sake of convenience or ornament.

To *Diaeresis*, writers upon Prosody generally refer the double form, under which certain words appear in poetry. Thus we find *elegîa*, *Cytherîa*, *Pelopëius*, of five syllables, and *elegēa*, *Cytherēa*, *Pelopēius*,<sup>2</sup> of four; *Plēiades* a quadrisyllable, and *Plēiades* a trisyllable; *Plēias* a trisyllable, and *Plēias* a dissyllable; and so on. It will be found, however, that this apparent irregularity is by no means the result of caprice. These are all Greek words, and both forms are found in the language from which they were transplanted into Latin. The variety is caused in the above, and most other examples, by the circumstance that the Attic dialect uses the diphthong *ει*, where the Ionic has the dissyllabic combination *ηι*. The older Greeks and Ionians would have said *ελεγῆη*, *Κυθηρήη*, *Πελοπῆιος*, *Πληιάδες*, *Πληίας*; while the Athenians chose the contracted *ελεγεία*, *Κυθηρεία*, *Πελοπείος*, *Πλειάδες*, *Πλειας*.

#### Examples.

Flebilis, indignos, *Elegēia*, solve capillos. *O. A.* III., ix., 3.

Quas inter vultu petulans *elegēia* propinquat. *S. S.* I., ii., 7.

Invocat Hippomenes, *Cytherēia*, comprecor, ausis. *O. M.* X., 640.

Parce metu, *Cytherēia*; manent immota tuorum. *V. Æ.* I., 257.

Quid quod avus nobis idem *Pelopëius* Atreus? *O. H.* VIII., 27.

Eumenidum vidit vultus *Pelopēius* Orestes. *L. P.* VII., 778.

<sup>1</sup> *Διαίρεσις*, a separation—a taking or drawing asunder: from *δια* and *αἶρεω*.

<sup>2</sup> Or as they are often, though inaccurately written in this case, *elegia*, *Cytherca*, *Pelopeus*, so also, *Plîas* and *Plîades*. The MSS., it is true, vary very much in these and similar words; but we ought clearly to be guided by the Greek orthography. But whether we write *ει*, or simply *i*, the quantity of the syllable is always long. In some editions of Statius, indeed, we have

Haec per et Aegaeas Hyadas, *Plîadum*que nivolum. *S. S.* I., iii., 95.

But the reading now recognized is

Haec per et Aegaeas hyemes Hyadumque nivolum.

Hic pro supposita virgo *Pelopëia* cerva. *O. T. IV.*, iv., 67.

Infamis stupro stat *Pelopëia* domus. *P. III.*, xix., 20.

*Plëiadum* spisso cur coit imbre chorus. *P. III.*, v., 36.

*Plëiades* incipiunt humeros relevare paternos. *O. F. IV.*, 169.

*Plëias* enixa est, letoque det imperat Argum. *O. M. I.*, 670.

*Plëias*, et Oceani spretas pede repulit amnes. *V. G. IV.*, 233.

In like manner we find—

*Phoebëiūs* (Φοιβήιος) and *Phoebëius*, or *Phoebëus* (Φοιβειος). *e. g.*,  
[*O. M. II.*, 545; *VII.*, 365.]

*Thesëiūs* (Θησηιος) and *Thesëius*, or *Thesëus* (Θησειος). *e. g.*,  
[*O. M. XV.*, 492. *F. III.*, 460.]

*Thrëiciūs* (Θρηικιος), *Thrëcius* (Θρηικιος), and *Thräcius* (Θρακιος).  
[*e. g.*, *O. A. A. II.*, 431. *A. I.*, xiv., 21. *M. XI.*, 92.]

*Pegasëiūs* (Πηγασήιος) and *Pegasëus* (Πηγασιος). *e. g.*, *P. S.*  
[*Prol. 14. P. II.*, xxx., 3.]

Of the last two, the former does not occur in the Latin poets, except in the passage referred to in Persius—

*Trōiūs* (Τρωιος) and *Trōus* (Τρωος). *e. g.*, *V. Æ. I.*, 119. *O. M.*  
[*XII.*, 73.]

*Trōiūs*, however, occurs only in the last quoted line, and the reading is doubtful.

If we include feminine forms, the varieties are more numerous. Thus, from *Pelops* (Πελοψ) we have *Pelopëiūs* (quinquesyllable), *Pelopëius* or *Pelopëus*, *Pelopius*, *Pelopëias* (quinquesyllable), and *Pelopëis*; of these *Pelopius* is found in Seneca only (*Agam. VII.*, 165), but the Greek Πελοπιοις occurs in the Ion of Euripides (1591).<sup>1</sup>

The Romans had probably direct authority in the Greek writers

<sup>1</sup> The two following do not, properly speaking, belong to the same class; but as they are met with very often, and under different forms, it may not be improper to notice them.

*Näis* (Νηις), and *Näiūs* (Ναιις). Thus—

*Näis*, *O. M. IV.*, 49. *Näidä*, *T. III.*, vi., 57. *Näi*, *P. II.*, xxxii., 40. *Näidē*,  
*O. A. A. I.*, 732. *Näidēs*, *O. M. II.*, 325. *Näidūs*, *O. M. VI.*, 453. But *Näiūs*,  
*O. M. I.*, 691. *Näiādes*, *O. M. XIV.*, 328. *Näiūdum*, *O. M. IV.*, 304; *H. O. III.*,  
xxv., 14.

*Nērëis* (Νηρηις), and *Nērëiūs* (Νηρεις). Thus—

*Nērëiūs*, *T. I.*, v., 45. *Nērëidä*, *O. M. XI.*, 380. *Nērëidē*, *O. M. XII.*, 93.  
*Nērëidēs*, *O. M. XIII.*, 899. But *Nērëiūs*, *O. M. XI.*, 259. *Nērëi*, *O. M. XIII.*,  
858. *Nērëides*, *O. M. XIV.*, 264. *Nērëidūm*, *H. O. III.*, xxviii., 10. (See above,  
p. 25.)

for every variety of this kind which they exhibit, for we can scarcely produce any instance of a word purely Latin which takes the double shape. I find two quoted by Doctor Carey in his *Prosody*, p. 181. The first he adduces is *Vēios* and *Vēius*—

Vincere tum *Vēios* posse laboris erat. *P. IV.*, x., 24.

Forte super portae dux *Vēius* adstitit arcem. *P. IV.*, x., 31.

But *Veios* and *Vēius* in these lines are distinct words, not different forms of the same word. *Veios* is the regular accusative plural of the substantive *Veii*, the name of the town, while *Vēius* (which would be more properly written *Veiius*), is the adjective formed from *Veii*, and is equivalent to *Veiens*, which occurs in the same elegy. The second is *Aquilēia* and *Aquilēia*—

Hic *Aquilēia* decens celsis caput inserit astris. *Avienus*.<sup>1</sup>

Nec non cum Venetis *Aquilēia* perfurit armis. *S. VIII.*, 606.

But the reading in Silius is corrupt, *Ruperti*, supported by almost all the MSS., has restored

Nec non cum Venetis *Aquilēia* superfluit armis.

We have, it is true, *Tiberēia*,<sup>2</sup> but never *Tiberēia*; *Pompēius* is always a trisyllable; so is *Caius*, till we get down to the brazen age, when it is made a dissyllable.

Languentem *Caium* moriturum dixerat olim. *Aus. Ep. LXXV.*, 1.

(And twice again in the same epigram), and this will be found to hold good generally.

Certain variations which take place with regard to the number of syllables in the different cases of proper names ending in *eus*, such as *Perseus*, *Peleus*, *Theseus*, *Prometheus*, *Phineus*, &c., where the Latin *eus* represents the Greek *ευς*, are sometimes referred to

<sup>1</sup> I know not why Avienus, who lived in the age of the younger Theodosius, has been selected as an authority, when a classical writer could have been found to answer the purpose.

Et tu Ledaio felix *Aquilēia* Timavo. *Mart. Ep. IV.*, xxv., 5.

Ausonius, too, who is better than Avienus, ranks it in the catalogue of illustrious cities—

Nona inter claras *Aquilēia* cieberis urbes. *Aus. Nob. Urb. VII.*, 2.

That the student may form some idea of the value of Avienus as a metrical authority, we shall give a line or two from his worthless translation of a dull original—

Usque in saxosi *Pachyni* iuga, plurimus inde.

*Sestōs* atque *Abŷdos* parvo sale discernuntur.

<sup>2</sup> *S. S. III.*, iii, 66.

*Diaeresis*, and erroneous statements are so common with regard to these words, that it will be proper to state briefly, in this place, the practice of the best authorities.

They are declined as follows, some cases admitting both the Greek and the Latin form :—

<i>Nom.</i>	Orpheus.
<i>Gen.</i>	Orphei, <i>vel</i> Orpheos.
<i>Dat.</i>	Orpheo, <i>vel</i> Orphei.
<i>Acc.</i>	Orphea.
<i>Voc.</i>	Orpheu.
<i>Ablat.</i>	Orpheo.

With regard to these, observe,

1. In the nominative, *eus* must uniformly be pronounced as one syllable.

2. In the genitive, *ei* is usually one syllable, since it was more convenient under that shape in Dactylic verse, but in lyric strains, *ēi* may form two syllables.

*ēōs* is generally, perhaps always, to be scanned as two short syllables.

3. *eo* in the dative and ablative, is commonly pronounced as one syllable, but may be taken as two in lyrics.

*ei* in the dative is rare, but it is probable that it was always a monosyllable.

4. In the accusative, *ea* is sometimes pronounced as one long syllable, sometimes as two short syllables, and sometimes, though more rarely, as a long and short *ēā*, in which last case it represents the Ionic *ηα*.

5. In the vocative, *eu* is uniformly a monosyllable.

6. Care must be taken to distinguish the substantives, *Theseus* (Θησευς), *Prometheus* (Προμηθευς), *Lynceus* (Λυγκευς), &c., from the adjectives formed from them, *Thesēus* (Θησειος), *Promethēus* (Προμηθειος), *Lyncēus* (Λυγκειος), &c., and also from those substantives which end in *eus* in Latin, but in *ειος* in Greek, as *Alphēus* (Ἀλφειος), *Penēus* (Πηνειος).

#### *Examples.*

Magna luis commissa, tibi has miserabilis *Orpheus*. *V. G.* IV., 454.

Surgimus, et primus, quae te recordia *Theseus*. *O. M.* XII., 227.

Sed quid *Typhōeus* et validus Mimas. (*Alc. Hendec.*) *H. O.* III.,  
[iv., 53.

Caucasiasque refert volucres furtumque *Promethēi*. *V. E.* VI., 42.

Aversumque diem mensis furialibus *Atrēi*. *O. A.* III., xii., 39.

- Stellis honorem tectaque *Penthēi*. (*Alc. Hendec.*) *H. O.* II., xix., 14.  
 Impia nec poena *Penthēos* umbra vacet. *O. T.* V., iii., 40.  
*Nyctēos* Antiopen accubuisse Lyco. *P.* III., xv., 14.  
 Inarime Iovis imperio imposita *Typhōō*. *V. Æ.* IX., 716.  
 Degeneras, scelus est pietas in coniuge *Terō*. *O. M.* VI., 635.  
 Non sic Haemonio Salmonida mixtus *Enipēō*. *P.* I., xiii., 21.  
 Quod si Threicio blandius *Orphēō*. (*Choriamb.*) *H. O.* I., xxiv., 13.  
*Orphei* Calliopea, Lino formosus Apollo. *V. E.* IV., 57.  
 Inferias *Orphēi* Lethaea papavera mittes. *V. G.* IV., 545.  
 Inferias *Orphēi* mittit lucumque revisit. *V. G.* IV., 553.  
 Nec tantum Rhodope mirantur et Ismarus *Orphēā*. *V. E.* VI., 30.  
 Nec quo centimanum deiecerat igne *Typhōā*. *O. M.* III., 303.  
 Quas quoties proflat spirare *Typhōēā* credas. *O. F.* I., 573.  
*Orphēā* sylvae. (*Adonic.*) *H. O.* I., xii., 8.  
 Narrat pene datum *Pelēā* Tartaro. (*Choriambic.*) *H. O.* III., vii.,  
 [17].  
*Ilionēā* petit dextra, laevaue Serestum. *V. Æ.* I., 611.  
*Idomenēā* ducem desertaue litora Cretae. *V. Æ.* III., 122.  
 Ore fugant maculas, *Ilalcyonēā* vocant. *O. M. F.*, 78.  
 Illa, quis et me, inquit, miseram, et te perdidit, *Orpheu*. *V. G.* IV., 494.  
 Discernunt avidi; non ego te candide *Bassareu*. (*Choriambic.*)  
 [*H. O.* I., xviii., 11].  
 Gnossia, *Thesēae* quondam periuria linguae. *T.* III., vi., 39.  
 Lecta *Promethēis* dividit herba iugis. *P.* I., xii., 10.  
 Tendit, et *Orphēa* nequicquam voce vocatur. *O. M.* X., 3.  
 Graia *Capharēam*<sup>1</sup> currere puppis aquam. *O. T.* V., vii., 36.  
 Quo properas Arethusa? suis *Alphēās* ab undis. *O. M.* V., 599.  
 Confestim *Penēos* adest, viridantiæ Tempe. *C.* LXIV., 285.

#### Remarks.

The assertion that *eus* in the nominative of these words is uniformly a monosyllable, is sometimes disputed.

<sup>1</sup> We find *Capharēa saxa*, which arises from a double form of the adjective in Greek.

In the Lexicon of Facciolati, two examples are given of *Orphēūs*, from Virg. Culex, 116, 268, in the fifth foot of an Hexameter. These are, however, worthless, both on account of the poem in which they occur, and also, because in the first, many MSS. and old editions give *Horridus* instead of *Orpheus*, while the second is by all commentators pronounced to be hopelessly corrupt.

Doctor Carey, in his Prosody, quotes two other instances—

1. Et finitur in Andromeda quam *Persēūs* armis. *Man.* I., 357.

But Bentley justly considers the whole of the latter part of this line, and the first half of the next, spurious, while Scaliger reads "*Perseos armus*."

2. Ut albulus columbus aut *Adonēus*. (*Iamb. Trim.*) *C.* XXIX., 9.

On which I have two remarks—

1. The word *Adoneus* is not in any MS., but is a conjectural emendation by Statius.

2. Even if we admit *Adoneus*, it proves nothing, since it must be considered as purely a Latin word, no such form as Ἀδωνεύς being found in the Greek poets, who always use Ἀδωνεύς.

A far better emendation of the line is that of Muretus and Heinsius—

Ut albulus columbulus Dioneus.

Much confusion has arisen with regard to the words *Achilles* and *Ulysses*, in consequence of their appearing under a double form. From the Latin nominative *Achilles*, we have *Achillis*, *Achilli*, *Achillem*, *Achille*, and so for *Ulysses*.

But we have also *Achillei* and *Ulyssei* in the genitive from the nominatives *Achilleus*, *Ulysseus*,<sup>1</sup> which represent the Greek Ἀχιλλεύς, Ὀδυσσεύς, and also *Achillea* in the accusative.<sup>2</sup> According to the observations made above, *Achillei* and *Ulyssei* will be trisyllables in Dactylic verse, and quadrisyllables in Lyrics, and accordingly we find—

{ Foedavitque comas et, tanti corpus *Achillēi*. *P.* II., ix., 13.  
{ Matronisque Phrygum classis *Achillēi*. (*Choriamb.*) *H.* O. I., xv., 34.

<sup>1</sup> We read in Catullus, LV., 13, *Herculei*, as the genitive of Hercules—

Sed te iam ferre *Herculei* labos est.

The true reading is probably *Herculi*.

<sup>2</sup> We noticed above, p. 45, the mistake of Vossius, arising from an erroneous reading, in supposing that *Achille* was the vocative in Prop. IV., xi., 40. We find *Achille* as the vocative in Ov. Met. XII., 608; XIII., 130; but in these and similar passages, *Achilleu* ought to be substituted.



{ Digni, refugium vitiosum Ithacensis *Ulyssēi*. *H. E. I.*, vi., 63.  
 { Neritiasque domos, regnum fallacis *Ulyssēi*. *O. M.* XIII., 712.  
 { Nec cursus duplicis per mare *Ulyssēi*. (*Choriamb.*) *H. O. I.*, vi., 7.

So *Achillēi*, Hor. Epod. XVII., 14. *Ulyssēi*, Hor. Ep. I., vii., 40; Ov. Met. XIV., 159, 671. *Ulyssēi*, Hor. Epod. XVI., 62; XVII., 16.

Some editors, in all passages where these words occur as trisyllables, write *Achilli*, *Ulyxi*, which are old forms of the genitives *Achillis*, *Ulixis*.—(See *Appendix* on the Declensions.) We find *Achillēa* in

Terribilem iusto transegit *Achillea* ferro. *L. P. X.*, 523.

9. *Systole*<sup>1</sup> is defined to be “the shortening of a syllable which, from its natural quantity, or from position, ought to be long.” Charis., p. 249; Diomed., p. 437.

10. *Diastole*<sup>2</sup> or *Ectasis*<sup>3</sup> is defined to be “the lengthening of a syllable naturally short.” Charis., p. 249; Diomed., p. 436; Servius on Virgil, *Æ.* X., 473.

By the manner in which grammarians frequently use these terms, we might be led to imagine that the poets could lengthen or shorten syllables according to the suggestions of their own caprice. But if this were admitted, it is manifest that there would at once be an end to prosody—that no certain rules could ever be established respecting quantity. The principles upon which some apparent anomalies may be explained, have been already developed in our remarks upon *Poetical Licenses*, page 116. But the extreme caution which the ancients observed in this respect, and the close restrictions by which they were confined, are made sufficiently evident by a passage in Ovid, and another in Martial, which are appropriately introduced by the authors of the *Port Royal Latin Grammar*, in support of some very sensible remarks on this subject contained in that work. In the first of these,<sup>4</sup> Ovid, writing to Tuticanus, makes an apology for not having said anything in his praise, because the word *Tuticanus*, which has the second vowel short between two long, cannot have a place in the verse; in the second,<sup>5</sup> Martial excuses himself for not having inserted the word *Earinus*, because it consists of four short. To these they might have added

<sup>1</sup> Συστολή, a drawing together—from συ and στελλω, I send; used in nautical phraseology in the sense of *I take in sail*.

<sup>2</sup> Διαστολή, a separation—a drawing out; from δια and στελλω. For other grammatical meanings of διαστολή, see Diomed., p. 430, and Donat. on Terence, *Enn.* III., iii., 9.

<sup>3</sup> Ἐκτασις, a stretching out; from ἐκ and τεινω, I stretch.

<sup>4</sup> *E. P.* IV., xii., 1.

<sup>5</sup> *IX.*, 12.

the expression of Horace, who, when describing his journey from Rome to Brundisium, in the enumeration of towns through which they passed, omits *Equotuticum* or *Equotutium*, with the notice—

Mansuri oppidulo, quod versu dicere non est. *II. S. I.*, v., 87.

We shall now proceed to mention the different forms which are commonly referred to *Systole* and *Diastole*.

- a. Under *Systole* we find ranked the shortening of the penultimate syllable, in the third person plural of preterites, such as—*Exciērunt, Dedērunt, Tulērunt, Stetērunt*, &c. The origin of the double quantity in these cases is still a matter of controversy, and the reading of very many of the passages in which they occur is disputed; but we have already discussed this subject so fully, that it is unnecessary to dwell upon it here.
- b. To *Systole* many refer such words as *Orion, Eous*, in which one of the syllables is sometimes long and sometimes short; but we have pointed out that this arises from a double form in the original Greek, in these and all similar instances.
- c. To *Systole* also is assigned the quantity of *āperio, ōmitto, hōdie*,<sup>1</sup> and the like, which being, it is said, compounded of *ad-pario, ob-mitto, hoc-die*, &c., ought to have the first long. Without stopping to discuss the accuracy of the derivation in the first of these, it is sufficient to observe, that the quantity of the above and similar words is *invariable*, and must therefore have been the result of the ordinary pronunciation, and not of poetical license.  
The same may be said of *Viden'* for *Videsne*, where we might have expected the final syllable to be long, since it is long in *vidēs*, but it is uniformly short in *vidēn'*, as well as in *satin'*, *ain'*, in which the *s* is elided after a short vowel. The reason probably is, that these forms were always used in sharp, short interrogations, pronounced so rapidly that the voice was not permitted to pause upon any of the syllables.
- d. Under *Systole* are placed those compounds of *Iacio* which drop the *i*. (See above, p. 129.)
- e. To *Diastole*, again, is attributed the lengthening of the first syllable in *Italia, Prīamides, Arabia*, &c., from *Italus*,

<sup>1</sup> So *multimodis* and *diūturnus*, which are falsely supposed to be compounds of *multis modis*, and *diū*.

*Prīamus*, <sup>4</sup>*Arabs*. These, too, have been passed under review, and the principle on which their quantity depends explained. (See p. 130.)

*f.* The lengthening of the first syllable in certain compounds of *Rē* is called a *Diastole*. This we have attempted to account for above. (See p. 133.)

*g.* We have just stated, in reference to *Systole*, that when we find a syllable invariably short, we have no right to consider that it is the result of a poetical license, although it may be contrary to the ideas we have formed of analogy. And, in general, when words apparently proceeding from the same root differ from each other in quantity, we may, perhaps, not be always able to detect the cause; but if the practice of the best writers is uniform in each particular case, it is a mere veil for ignorance to call their transgression of the laws which we ourselves have laid down for them, a poetical figure. Thus, although *quāter*, *quāterni*, have the first always short,<sup>1</sup> it is absurd, because good writers make the first in *quātuor* always long,<sup>2</sup> to say that this is a *Diastole*. A similar want of correspondence exists in *stips*, *stipis*, *stīpo*, and *stipendium*,<sup>3</sup> and many others, several of which have been mentioned under the proper head. It is worth noticing, that in ancient monuments *quatuor* often appears engraved *quattuor*, which seems to indicate the pronunciation;

<sup>1</sup> *e. g.*, *Hor. Od. I.*, xxxi., 13. *S. I.*, iv., 86; *II.*, iii., 1. *Virg. G. II.*, 399, &c.

<sup>2</sup> It will perhaps be said, that *quatuor* has not the first syllable always long, for we find—

*Cedunt ter quātuor de coelo corpora sancta. Enn. Ann. I., frag. 50.*

*Iamque fere quatuor . . . Enn. Ann. II., frag. 122.*

*Gradibus propinquis in quatuordecim sedes. (Iamb. Trim.) Aus. S. S. Cleob. 5.*

But these passages, bad as the authorities are, prove nothing. In each of them we may pronounce *quatuor* as a dissyllable, *quatvor*; and the Iambics of Ausonius do not reject a spondee in the even places, as in line 10 of the same poem—

*Et nostēr quīdam μηδεν αγαν*, huc pertinet.

<sup>3</sup> *Qui stīpe mel sumpta dulcius esse putes. O. F. I.*, 192.

*Stīpant*, et liquido distendunt nectare cellas. *V. G. IV.*, 164.

*Indomito nec dira ferens stipendia tauro. C. LXIV.*, 173.

*Stīpant* and *stipendium* would have been refractory words, if the first syllable had been short after *st*, the second syllable being long. Vossius and others account for the quantity of the first syllable in *stipendium*, by supposing it to be a contraction for *stīpendium*. If this be true, then it ought always to be written *stīpendium*; and so it is often found in MSS.

and *stipendium* is found in the oldest MSS., although less weight is to be attached to these, in such cases, than to an inscription.

*h.* The only case in which we can use such terms as *Systole* and *Diastole* with any propriety, is when we find the quantity of a word vary in different parts of the works of the same writer, or of writers who lived about the same period, without our being able to account for the variations upon any general principle. Examples of this are very rare, but we may call the attention of the student to one or two remarkable instances.

In Lucretius we find *liquor* and *liquor*; *liquidus* and *liquidus*; and in Virgil, *liquens* and *liquens*.

Pondus utei saxi, calor ignis, *liquor* aquai. *L. I.*, 454.

Sicut amaracini blandum stactaeque *liquorem*. *L. II.*, 847.

Crassaque convenient *liquideis* et *liquida* crasseis. *L. IV.*, 1255.

Quales aëriae *liquentia* flumina circum. *V. Æ. IX.*, 679.

Porriciam in fluctus et vina *liquentia* fundam. *V. Æ. V.*, 238.

There is much confusion in the quantity of the first syllable of words proceeding from this root; but in the best writers, *liquor* (the noun), *liquidus*, *liquo*, *liquatus*, *liquet*, *liquesco*, *liquefacio*, *liquefio*, have the first short; while *liquor-eris* has the first long; hence *liquens*, if supposed to come from *liquo*, whence *liquet*, will have the first short; and if from *liquor-cris*, will have the first long.

*Vacillo*. This word has the first syllable short in

Et ramosa tamen quom venteis pulsa *vācillans*. *L. V.*, 1095.

So also *vācillat*, *L. V.*, 1235; and *vācillant*, *VI.*, 575.

But in the same Lucretius we find

Tum quasi *vācillans*, primum consurgit, et omneis. *L. III.*, 504.

Where some have ingeniously proposed to substitute *talipedans* for *vacillans*, supposing that the latter word had been placed in the margin by some transcriber, as an explanation of the former, and in the process of time found its way into the text.—See Festus in *voc. Talipedare*.

There is a remarkable discrepancy in the quantity of the word *quotidianus*, as it appears in the writings of Catullus and Martial—

Coniugis in culpa flagravit *quōtīdīana*. *C. LXVIII.*, 139.

Cultus sindone non *quōtīdīana*. (*Phalaeccian.*) *M. XI.*, i., 2.

This may perhaps be explained by supposing that the true quantity of the word was *quotidiānus*, that being inadmissible into Dactylic verse under this shape, the second syllable was lengthened by Catullus, as in *liquifaciens*, &c. (see p. 95), while Martial, to adapt it to his purpose, pronounced it *quotidyana*, according to the principle explained above, under Poetical Licenses, Class II.

It is singular that Horace should differ from Martial and Juvenal as to the quantity of the word *Vaticanus*, which must have been in constant use—

Redderet laudes tibi *Vatīcani*

Montis imago. (*Sapphic.*) II. O. I., xx., 7.

In *Vaticanis*<sup>1</sup> condita musta cadis. M. I., xix., 2.

Et *Vatīcano* fragiles de monte patellas. I. S. VI., 344.

and still more remarkable that he should be inconsistent with himself in the pronunciation of the name of his own province—

Me fabulosae Volture in *Apulo*

Nutricis extra limen *Apulīae*.<sup>2</sup> (*Alc. Hendec.*) II. O. III., iv., 9.

Incipit ex illo montes *Apulia* notos. II. S. I., v., 77.

Tyrrhenum omne tuis et mare *Apulicum*. (*Choriamb.*) II. O. [III., xxiv., 4.

*Apulus*<sup>3</sup> is found also in Od. I., xxxiii., 7; III., v., 9; xvi., 26; Epod. III., 42; S. II., i., 38; and has the first invariably long. *Apulia* occurs in Epod. III., 16, but in a part of the verse which does not decide the quantity of the first syllable.

II. *Prosthesis*<sup>4</sup> we find thus explained: "To the beginning of certain words the poets were in the habit of affixing a letter, particularly in the case of these four—*Narus*, *Narus*, *Natus*, *Naviter*, for which they said, *Gnarus*, *Gnavus*, *Gnatus*, *Gnaviter*."

It is a pity that no hint is here given of their object in making such a very useless addition. Any one who for a moment considers the compounds *ignarus*, *ignarus*, *cognatus*, will at once perceive that *gnarus*, *gnavus*, *gnatus*, are the original forms, which were softened down into *navus*, *navus*, *natus*. To which we may

<sup>1</sup> See also Mart. VI., xcii., 3; X., xlv., 5; XII., xlviii., 14.

<sup>2</sup> Bentley disputes the reading *Apulīae*, but receives no support from MSS.

<sup>3</sup> Several editors of Horace write the word uniformly *Appulus*, but such is not the form which it assumes in the oldest MSS.

<sup>4</sup> Προσθεσις, an addition; from προσ and τιθέναι, I place.

add, that *gnaruris*, which occurs in Plautus, never drops the *g*, the evident connection between *gnatus* and *γνῶμαι*, and the probable affinity of *gnarus* to *κνωω*, or *γναπτω*.

With equal folly we find the old reduplicated preterites *tetuli*, *sciscidi*, &c., accounted for by "*Prosthesis*."

12. *Epenthesis*.<sup>1</sup> "Epenthesis is the insertion of a letter or syllable into the body of a word, as *Pluvi*, *Fuvi*, *Annuvi*, *Genuvi* (all in Ennius) *to lengthen the short u of Plui, Fui, Annui, Genui*."

This is another curious inversion. If we study the etymological formation of the Latin verb, we soon discover that, in a very large class, the perfect tense is distinguished by the addition of *v*, to what Bopp calls the crude form;<sup>2</sup> we shall also readily perceive that the *v* is frequently dropped, as in *Amasti*, *amarunt*, *audieram*, &c. We shall then have no difficulty in recognizing the true old perfects of *pluo*, *fu*, &c., in *pluvi*, *fuvi*, &c.; and, as might be expected, they are found in the very earliest specimens of the language, and scarcely, if ever, appear after the time of Plautus. It would be just as reasonable to assert, that a *v* had been inserted in *audiveram* or *abivi*, in order to lengthen the short *i* of *audii* and *abii*, as to advance the same proposition with regard to *pluvi*, *fuvi*, and the rest. Moreover, we have the express testimony of Priscian, that preterites in *ui* had the *u* long in the oldest writers, especially those derived from the present in *uo*, as *eruo*, *erūi*; *arguo*, *argūi*; *annuo*, *annūi*; and he quotes from Ennius—

*Annūit sese mecum decernere ferro.*

In all of which it is clear that the long quantity of the *u* pointed out the recent disappearance of the *v*. Consult also on this point Voss. Aristarch. II., c. xiii., at the end.

We are sometimes gravely told that *navita* is by Epenthesis, for *nauta*, and *induperator* for *imperator*; but these and such errors are too palpable to deserve contradiction. So also *Marors* for *Mars*.

13. *Parogoge*.<sup>3</sup> "Parogoge adds a letter or syllable at the end, as—*Amarier*, *Docerier*, *Legier*, *Audirier*, for the infinitives *Amari*, *Doceri*, *Legi*, *Audiri*."

Here, again, an old form which occurs half-a-dozen times in every page of Plautus and the earlier writers, and which is now and then introduced, for the sake of ornament, by Virgil and his contemporaries, is mistaken for a Poetical or Grammatical Figure." (See above, p. 136.)

<sup>1</sup> *Ἐπεμβασίς*, an insertion; from *ἐπι-ἐν-τιθεμί*.

<sup>2</sup> As *Ama-o*, *Ama-v-i*; *Audi-o*, *Audi-v-i*, &c.

<sup>3</sup> *Παραγωγή*, a leading or bringing forward; in military phraseology, *the act of extending the line*; from *παρεα* and *ἄγω*, I lead.

14. *Tmesis*.<sup>1</sup> "Tmesis is the separation of a word into two, for the purpose of inserting another word between the separated parts." As examples of it, we find

Nunc age Avena tibi *quae* sint loca *cumque* lacusque. L. VI., 738.

Conlaxat, *rareque facit* lateramina vasis. L. VI., 233.

Talis Hyperboreo *Septem* subiecta *trioni*. V. G. III., 381.

Et multo nebulae *circum* dea *fudit* amictu. V. Æ. I., 412.

In which the words *quaecumque*, *rarefacit*, *septentrio*, *circumfudit*, are supposed to be cut up, and their members spread over the line. Here, once more, the real process is inverted. In the earlier forms of the language many words were used separately, which, in the process of time, were compounded together; and hence, just as we should expect, these separations are much more frequent in Lucretius and the older writers, than in those who succeeded them;<sup>2</sup> but even Cicero, in prose, says—"Quod iudicium *cumque* subierat damnabatur."

15. *Diplasiasmus*<sup>3</sup> is the name given to the expedient of doubling a consonant, in such words as *reducere*, *reccidere*, *relligio*. (See above, p. 133.)

16. *Apocope*.<sup>4</sup> When a letter or a syllable is dropped at the end of a word, it is called *Apocope*. There is no harm in applying this to the quick colloquial interrogations, *Viden*, *ain*, *satin*, &c., as they stand even before a consonant for *videsne*, *aisne*, *satisne*, &c.; but it is going rather too far to say, that in

Disiectare solet magnum mare transtra, *guberna*. L. II., 553.

*guberna* is put by apocope for *gubernacula*.

17. *Syncope*<sup>5</sup> is the dropping of a letter or syllable in the middle of a word. (See above, p. 127.)

18. *Aphaeresis*<sup>6</sup> is the taking away of a letter or syllable from the beginning of a word.

As the term is generally used it is quite imaginary. Thus, Servius on Virg. Æ. I., 546, says, that *temnitis arma* is by aphaeresis for *contemnitis*; and again on line 669, *tela Typhœa temnis*, he makes the same remark.

<sup>1</sup> Τμήσις, a cutting; from τέμνω, I cut.

<sup>2</sup> See Herman, De Emend. Rat. Gr. Gr., p. 116.

<sup>3</sup> Διπλασιασμός, a doubling; from διπλασιάζω, I double, and that from διπλός, double.

<sup>4</sup> Ἀποκοπή, a cutting off; from ἀπο and κοπῶ, I cut.

<sup>5</sup> Συγκοπή, a cutting up, or to pieces; from συν and κοπῶ.

<sup>6</sup> Ἀφαίρεσις, a taking away; from ἀπο and αἴρω.

19. *Metathesis*.<sup>1</sup> "Metathesis is a transposition of letters, as *Evandre*,<sup>2</sup> *Thymbre*,<sup>3</sup> for *Evander*, *Thymber*." But even the grammarians who give this definition allow<sup>4</sup> that these vocatives are from the nominatives *Evandrus*, *Thymbrus*, of which the former is in common use.<sup>5</sup> In fact, all the nouns of the second declension in *er*, are abbreviated words; *gener*, *puer*, were originally *generus*, *puerus*, or rather *generos*, *pueros*, and we still find the vocative *puere* frequently in Plautus.<sup>6</sup> To call *i prae* a metathesis for *praei* is an absurdity too obvious to deserve notice.<sup>7</sup>

20. *Antithesis*.<sup>8</sup> "*Antithesis* takes place when one letter is put for another, as—*volnus*, *voltis*, *volgus*, for *vulnus*, *vultis*, *vulgus*; *inclutus*, *optumus*, *maxumus*, for *inclitus*, *optimus*, *maximus*," &c. But these are merely old methods of spelling these words; they are found under this shape in a multitude of monuments, some of them of a late date, and certainly many of them were not antiquated even in the age of Augustus. But this has little or no connection with our subject, and belongs rather to a general history of the rise and progress of the language, than to a treatise on Prosody.

<sup>1</sup> Μεταθεσις, a transposition; from μετα and τιθημι.

<sup>2</sup> E. g., Virg. Æ. XI., 55.

<sup>3</sup> Ibid. X., 394.

<sup>4</sup> E. g., Scheller in his Grammar, and others.

<sup>5</sup> E. g., Æ. VIII., 100.

<sup>6</sup> E. g., Asin. V. ii., 41; Merc. V., ii., 71, 89; Truc. II., vi., 54; and many other passages.

<sup>7</sup> To this figure some refer the word *Crocodilus*, which has the first short in Iuven. XV., 2, and long in Phaedrus I., xxiv., 5, 6; and Martial III., xciii., 7, whence most editors in those passages read *corcodilus*, since the Greeks seem to have said κροκοδειλος and κορκοδειλος, as they said καρδια and καρδια, κρατερος and καρτερος, and as we use indifferently *frith* and *firth*. Compare also the Latin *Trabs*, *Taberna*. Similar changes will be found in almost all languages, but they were not introduced by the poets.

<sup>8</sup> Αντιθεσις, a substitution; from αντι and τιθημι.



## VERSIFICATION.

A METRICAL FOOT is a combination of two, three, or four syllables.

Different names have been given to the different metrical feet, according to the quantity and arrangement of the syllables of which they are composed.

### TABLE OF METRICAL FEET.

#### I. Dissyllabic Feet.

⌣ ⌣	<i>Pyrrhichius</i> ,	consisting of two short syllables,.....as,	<i>Cășă.</i>
— —	<i>Spondaeus</i> ,	„ „ two long,.....	<i>Rēgēs.</i>
— ⌣	<i>Trochaeus</i> ,	„ „ a long and a short,.....	<i>Rōmă.</i>
⌣ —	<i>Iambus</i> ,	„ „ a short and a long,.....	<i>Păreṅs.</i>

#### II. Trisyllabic Feet.

⌣ ⌣ ⌣	<i>Tribrachys</i> ,	consisting of three short,.....as,	<i>Ănîmă.</i>
— — —	<i>Molossus</i> ,	„ „ three long,.....	<i>Rōmānî.</i>
— ⌣ ⌣	<i>Dactylus</i> ,	„ „ a long and two short,.....	<i>Cărmînă.</i>
⌣ ⌣ —	<i>Anapaestus</i> ,	„ „ two short and a long,.....	<i>Pōpūlōs.</i>
⌣ — ⌣	<i>Amphibrachys</i> ,	„ „ a short, a long, a short, ...	<i>Amică.</i>
— ⌣ —	<i>Amphimacer</i> ,	„ „ a long, a short, a long,....	<i>Vincūlis.</i>
⌣ — —	<i>Bacchius</i> ,	„ „ a short and two long,.....	<i>Cătōnēs.</i>
— — ⌣	<i>Antibacchius</i> ,	„ „ two long and a short,.....	<i>Cântăre.</i>

III. *Quadrisyllabic Feet.*

These are, in fact, permutations of the dissyllabic feet, taken two and two.

— — — —	<i>Proceleusmaticus</i> ,	or Double <i>Pyrrhichius</i> ,	....as—	<i>Häbilitör.</i>
— — — —	<i>Spondaeus</i> ,	or Double <i>Spondaeus</i> ,	.....	<i>Mäecēnātes.</i>
— — — —	<i>Choriambus</i> ,	a <i>Trochaeus</i> and <i>Iambus</i> ,		<i>Rōmūlidāē.</i>
— — — —	<i>Antispastus</i> ,	an <i>Iambus</i> and <i>Trochaeus</i> ,		<i>Clýtēmnēstrā.</i>
— — — —	<i>Diāmbus</i> ,	or Double <i>Iambus</i> ,	.....	<i>Cōrinthū.</i>
— — — —	<i>Ditrochaeus</i> ,	or Double <i>Trochaeus</i> ,	.....	<i>Dimicārē.</i>
— — — —	<i>Ionicus a maiore</i> ,	a <i>Spondaeus</i> and <i>Pyrrhichius</i> ,		<i>Lāviniā.</i>
— — — —	<i>Ionicus a minore</i> ,	a <i>Pyrrhichius</i> and <i>Spondaeus</i> ,		<i>Diōmēdēs.</i>
— — — —	<i>Epitritus primus</i> ,	<i>Iambus</i> and <i>Spondaeus</i> ,		<i>Vēnēnātis.</i>
— — — —	<i>Epitritus secundus</i> ,	<i>Trochaeus</i> and <i>Spondaeus</i> ,		<i>Cōnditōrēs.</i>
— — — —	<i>Epitritus tertius</i> ,	<i>Spondaeus</i> and <i>Iambus</i> ,		<i>Hērōtē.</i>
— — — —	<i>Epitritus quartus</i> ,	<i>Spondaeus</i> and <i>Trochaeus</i> ,		<i>Invitāmūs.</i>
— — — —	<i>Paeonius primus</i> ,	<i>Trochaeus</i> and <i>Pyrrhichius</i> ,		<i>Cāecilūs.</i>
— — — —	<i>Paeonius secundus</i> ,	<i>Iambus</i> and <i>Pyrrhichius</i> ,		<i>Hōrātūs.</i>
— — — —	<i>Paeonius tertius</i> ,	<i>Pyrrhichius</i> and <i>Trochaeus</i> ,		<i>Mēnēdēmūs.</i>
— — — —	<i>Paeonius quartus</i> ,	<i>Pyrrhichius</i> and <i>Iambus</i> ,		<i>Prōfūgētūs.</i>

Some of the old grammarians have given names to the permutations of dissyllabic and trisyllabic feet, which form feet of five syllables, amounting in number to thirty-two, to the permutations of trisyllabic feet among each other, which form feet of six syllables, amounting in number to sixty-three, and so on; but these are of no practical utility.

Feet consisting of four, or a greater number of syllables, are called *compound feet*.

*Remarks.*

“*Pes vocatur, sive quia in percussione metrica pedis pulsus ponitur tolliturque; seu quia, ut nos pedibus ingredimur atque progredimur, ita et versus per hos pedes metricos procedit et scandit.*”—Marius Victorinus, p. 2485.

**PYRRHICHIOUS.** So called from the martial Pyrrhic dance (*πυρρική*), which was performed in quick time. Athenaeus, Lib. XIV., 28. Πολεμική δε δοκεῖ εἶναι ἡ πυρρική. Ἐνοπλοὶ γὰρ αὐτὴν παιδὲς ὀρχοῦνται. Ταχοὺς δὲ δει τῷ πολέμῳ εἰς το διωκεῖν, καὶ εἰς το, ἡττωμένους—

Φευγεῖν, μηδὲ μενεῖν, μηδ αἰδεῖσθαι κακοὺς εἶναι.

For other derivations and further illustrations, see Terentianus Maurus, v., 1358, p. 2412; Diomedes, p. 472; Marius Plotius, p. 2624; Schol. Hephaest., p. 157, ed. Gaisford, and the enormous mass of learning collected in the notes to Terentianus

Maurus, in the edition of Santenius and Lennep. Trai. ad Rhenum, 1825.

The Pyrrhichius was also called ἡγεμῶν (the leader), because it ranked first among metrical feet; Διβραχυς, which the Latins rendered by *Bibrevis*; Παταμβος “quod minus habeat unum tempus ab Iambo: πατα enim Graeci minus dicunt.”—Marius Victorinus, p. 2489.

TROCHAEUS. From τρεχω, to run; or τροχος, a wheel; in consequence of the tripping character which it communicated to the verses in which it prevailed.<sup>1</sup> It was also called by the Greeks, χορευος (χορος, a dance), and by the Latins, *Chorius* or *Choraeus*.<sup>2</sup>

The names *Choraeus* and *Trochaeus* were given to the *Tribrachys* also. (See below).

IAMBUS. The origin of this word is uncertain. Most of the old grammarians, unable to suggest any plausible derivation, have recourse to a mythical legend, which represents *Iambe* as the name of a damsel, the slave of Eleusinian Celeus, who amused Ceres by dance and song when mourning the loss of her daughter.

Two other persons of this name are mentioned by the Scholiast on Hephaestio.<sup>3</sup>

SPONDAEUS. From σπονδη, a libation, because it was much used in the slow, solemn chaunt, which accompanied a sacrifice.<sup>4</sup>

TRIBRACHYS. Τριβραχυς (τρεις, βραχυς, three short), was also called χορευος, *Chorius*,<sup>5</sup> and sometimes τροχαιος, *Trochaeus*.<sup>6</sup> Diomedes<sup>7</sup> mentions several other names of this foot, as *Thasius*, *Brachysyllabus*, *Triorchaeos*, *Pygmon*.<sup>8</sup>

MOLOSSUS. So called, according to the Scholiast on Hephaestio,<sup>9</sup> from Molossus, son of Pyrrhus and Andromache, who repeated

<sup>1</sup> See Marius Victorinus, p. 2487; Schol. Hephaest., p. 158, ed. Gaisf.; Plotius, p. 2625; Diomedes, p. 474.

<sup>2</sup> See notes on Terentianus Maurus, in the ed. of Lennep, p. 68, 69, 70, 71, 72.

<sup>3</sup> P. 158, ed. Gaisf. See also Plotius, p. 2625. Various other derivations may be found in Diomedes, p. 473, and in the notes to Terentianus Maurus, ed. Lennep., p. 65, et seq.

<sup>4</sup> Terent. Maur. v., 1394, p. 2413; Mar. Victorin., p. 2487; Diomed., p. 472; Schol. Hephaest. ed. Gaisf., p. 158; Aristid. Quintil., p. 37, who says, δια το ἐν σπονδαῖς αὐτον ᾄδασθαι.

<sup>5</sup> Schol. Hephaest. ed. Gaisf., p. 158.

<sup>6</sup> Quintil. IX., c. iv.; Terent. Maur. v., 1446, p. 2414; Dionys. Hal. II. Σ. O., p. 128.

<sup>7</sup> P. 475.

<sup>8</sup> See also Bassus, p. 2666.

<sup>9</sup> P. 158.

hymns in which this was the prevailing foot at the shrine of Dodona in Epirus. Others say that it was named from the Molossi in Epirus, who used it in their war songs, which comes to the same thing.<sup>1</sup> Diomedes mentions several other names by which it was known, as *Vortumnus*, *Extensipes*, *Hippius*, *Chanius* (Chaonius?)

**DACTYLUS.** From δακτυλος, a finger, because each finger consists of one long joint and two short ones.<sup>2</sup>

**ANAPAESTUS.** “Dictus παρα το ἀναπαιεν, κατα το ἀναπαλιν ἀντικρουειν προς τον Δακτυλον; quia recurrendo repercutiens Dactylum sono reciproco obloquitur ei per antistrophen.”—Diomed., p. 475. Hence called ἀντιδακτυλος by the Greeks,<sup>3</sup> and *Retroactus* by the Latins.<sup>4</sup>

**AMPHIBRACHYS.** From ἀμφι, about, and βραχυς, short. A long syllable embraced by two short ones. Called also *Amphibrevis*.

**AMPHIMACER.** From ἀμφι, about, and μακρος, long. A short syllable embraced by two long ones. This foot is also very frequently termed **CRETICUS**, because it resembled in time the blows struck by the Corybantes on their brazen shields (*graviter, breviter, graviter*), to drown the cries of infant Jove, when they feared lest these should reach the ears of Saturn.<sup>5</sup>

**BACCHIUS.** So named from being frequently introduced in the songs of the Bacchanals.<sup>6</sup>

**ANTIBACCHIUS** or **PALIMBACCHIUS.** (ἀντι, παλιν); so called, because it is the Bacchius inverted.

A good deal of confusion exists among the old grammarians with regard to these two feet, since many of them, and among these Terentianus Maurus, give the name of Bacchius to two long syllables followed by a short one (— — ∪), and of Antibacchius, to the reverse (∪ — —). Quintilian<sup>7</sup> mentions this difference of definition; that which is given in the text rests upon the authority of Diomedes,<sup>8</sup> and is generally adopted.

Diomedes<sup>9</sup> gives us other names of the Bacchius, *Oenotrius*, *Tripodius*, *Sullans*, and adds that the Greeks call it *Pariambus*, an

<sup>1</sup> Diomed., p. 475.

<sup>2</sup> Plotius, p. 2625; Cledonius, p. 1885; Mar. Victorin., p. 2488; Schol. Hephaest. ed. Gaisf., p. 158. For other derivations, see Diomedes, p. 474.

<sup>3</sup> Diomed. ut supra. <sup>4</sup> Quintil. IX., c. iv. <sup>5</sup> Plotius, p. 2625; Diomedes, p. 475.

<sup>6</sup> Mar. Victorin., p. 2488.

<sup>7</sup> IX., c. iv.

<sup>8</sup> P. 475.

<sup>9</sup> Ibid.

appellation which, we have seen above, was bestowed on the Pyrrhichius also.

The Palimbacchius he calls likewise *Latius*, *Saturnius*, *Proponticus*, *Thessalus*.

**PROCELEUSMATICUS.** From *κελευσις* or *κελευσμα*, the word of command given by the ballet-master in double quick time, to accelerate the step.<sup>1</sup>

**ANTISPASTUS.** From *ἀντι* and *σπᾶω*, to draw. Two long syllables separated or drawn asunder by two short ones.<sup>2</sup>

**IONICUS**, *a maiore, a minore.*

“*Ionici* ab Ione inventore suo dicti.”<sup>3</sup>

**EPITRITUS**, *primus, secundus*, &c., *i. e.*, three long syllables and a short one in addition (*ἐπι τριτον*).<sup>4</sup>

**PAEON**, *primus, secundus*, &c.

“*Paeones* a Paeone poeta nomen inditum possederunt.”<sup>5</sup>

A **VERSE** is a combination of metrical feet, arranged according to a given law.

To *Scan* a verse, is to separate it into the feet of which it is composed.

*Verses* are divided into classes, which are named from the foot which prevails in each, or of which they were originally chiefly composed. Those classes which will principally occupy our attention in what follows, are—

1. Dactylic verse.
2. Choriambic.
3. Anapaestic.
4. Ionic.
5. Iambic.
6. Trochaic.

*Metre*, in the general acceptation of the word, signifies a combination of verses, belonging to the same or to different classes, which succeed each other in fixed order. When we speak of *Dactylic metre*, *Iambic metre*, &c., the word *metre* is synonymous with *verse*. A *metre*, in the technical and restricted sense, signifies either a single foot in a verse, or a combination of two consecutive feet, according to circumstances.

<sup>1</sup> Plotius, p. 2628; Dionys. Hal. Antiq. Rom. Lib. VII., p. 476, ed. Reiske.

<sup>2</sup> Plotius, p. 2626.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

In Dactylic, Bacchiac, and Cretic verses, and in verses scanned by double feet, *a metre* signifies a single foot.

In Anapaestic, Iambic, and Trochaic verses, *a metre* signifies a combination of two consecutive feet.

A combination of two consecutive feet is sometimes termed a *Dipode* (διποδία), and sometimes a *Syzygy* (συζυγία.)

Two-and-a-half consecutive feet are termed a *Penthemimer* (πεντε-ἡμι-μερος.)

The different classes of verse are subdivided into genera, according to the number of *metres* which they contain.

Those verses which contain *six* metres, are called *Hexameter*.

—	—	<i>five</i>	—	<i>Pentameter.</i>
—	—	<i>four</i>	—	<i>Tetrameter.</i>
—	—	<i>three</i>	—	<i>Trimeter.</i>
—	—	<i>two</i>	—	<i>Dimeter.</i>
—	—	<i>one</i>	—	<i>Monometer.</i>

From what has been said above, it will be seen that a Dactylic, a Choriambic, or an Ionic Tetrameter, contains four feet, while an Iambic, an Anapaestic, or a Trochaic Tetrameter contains eight, and so for the rest.

Moreover, a verse may or may not contain an exact number of metres, and hence it is necessary to have terms to distinguish these different species.

When a verse contains the exact number of metres denoted by the name of its genus, it is called *Acatalectic* (ἀκαταληκτος, *complete, entire*).

Thus, when we speak of an *Iambic Trimeter Acatalectic*, we mean to indicate an Iambic verse which contains exactly three metres or six feet, neither more nor less.

When a verse contains one syllable less than ought to be contained in the number of metres denoted by the name of its genus, it is called *Catalectic* (καταληκτος, *imperfect, deficient*).

Thus, when we speak of a *Trochaic Tetrameter Catalectic*, we mean to indicate a Trochaic verse, which contains four metres or eight feet, wanting one syllable.

When two syllables are wanting, the verse is said to be *Brachycatalectic* (βραχυκαταληκτος).

When there is one syllable over and above the number of metres denoted by the name of the genus, it is called *Hypercatalectic* (ὑπερκαταληκτος).

Hence, the complete name of every verse consists of three terms: the first denotes the *Class*, the second the *Genus*, the third the *Species*; sometimes an additional qualification is added to mark a

*Variety*, as in the epithet *Seazon* (lame, halting), applied to distinguish a variety of the Iambic Trimeter Acatalectic, or *Miurus*, to a variety of the Dactylic Hexameter Acatalectic.

It ought to be observed, that many different species of verse have received names from the authors by whom they were chiefly employed, or from the subjects to which they were principally devoted.

Thus, a species of Choriambic verse is called *Sapphic*, because it appears in two of the most celebrated fragments of the Lesbian poetess; so we have *Phalæcian*, *Alcæan*, *Archilochian*, and many others, called from different Greek bards with whom they were favourite measures. Again, the Dactylic Hexameter Acatalectic is frequently entitled simply *Heroic verse*, or the *Heroic Hexameter*, because it was the verse chosen by the Epic writers of Greece and Rome: the *Galliambic* derived its appellation from the Galli or priests of Cybele, who are said to have composed in it their sacred songs; in the *Priapean*, odes were written to the tutelary deity of gardens, and so on.

## I. DACTYLIC VERSES.

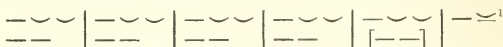
The only feet admissible in Dactylic Verses are the Dactyl and the Spondee. We may remind the student that in Dactylic Verses a single foot constitutes a metre, and consequently the terms Hexameter, Pentameter, &c., express the number of *feet* contained in each of the different genera. We shall begin with the most important member of this class.

### a. *Dactylic Hexameter Acatalectic.*

The Dactylic or Heroic Hexameter was considered to be the most ancient as well as the most dignified form of verse. According to the tradition of the Greeks, it was made known to men by Phemonoe, the first priestess of Delphic Apollo, who, when inspired by the god, was wont to chaunt his oracles in this measure. It must have been cultivated at a period far beyond the records of authentic history, since it appears in its most perfect shape in the poems of Homer. Introduced into Latium by Ennius, who first discarded the rude Saturnian strains of his predecessors, it was universally adopted both by the Greeks and Romans, as the proper medium for epic themes, and was also commonly employed in didactic and satiric compositions. Virgil is considered the model of this species of verse, among the Latins, and any remarks which we may make on the delicacies of its structure, must be understood to apply neither to the satirists, who aimed at rendering their lines

as familiar and homely as possible, nor to such writers as Lucretius, the refractory nature of whose subject demanded greater latitude.

1. The Dactylic Hexameter consists, as its name imports, of six feet; in the first four places, Dactyls or Spondees may be used at pleasure; the fifth foot is usually a Dactyl, the sixth invariably a Spondee, as represented in the following scheme:—



2. With regard to the comparative number of Dactyls and Spondees which ought to constitute a line, or the order in which they ought to succeed each other, no positive rule can be laid down. Generally speaking, the line is more smooth and flowing, when it contains a number of Dactyls; but the great aim of the composer ought to be to vary the arrangement of the constituent parts of the verse, in such a manner as to avoid uniformity and monotony, taking care, however, never to sacrifice the harmony of the measure, although even this is done occasionally, and probably not without design, for the sake of contrast, by the best writers. We not unfrequently find lines, in which all the feet, except the last, are Dactyls, as—

Dulcis et alta quies placidaeque simillima morti. *V. Æ. VI., 522.*

Obiicit, ille fame rabida tria guttura pandens. *V. Æ. VI., 421.*

and on the other hand, others where all except the fifth are Spondees,

Qui bello exciti reges quae quinque secutae. *V. Æ. VII., 642.*

Post hos insignem palma per gramina curram. *V. Æ. VII., 655.*

But for the most part, they are interspersed more equally.

3. We have said, that the fifth foot is usually a Dactyl; in some cases, though rarely, a Spondee is found in this place, in which case the line is called a *Spondaic Line*. Thus—

Vos ego saepe meo, vos carmine *compellabo*. *C. LXIV., 24.*

Cara deum soboles magnum Iovis *incrementum*. *V. E. IV., 49.*

In Spondaic lines, the fourth foot is usually a Dactyl, as in the two examples quoted above, not uniformly, however, as

Saxa per et scopulos et *depressas convalles*. *V. G. III., 276.*

Aut leves ocreas lento *ducunt argento*. *V. Æ. VII., 634.*

<sup>1</sup> The double  $\asymp$  is used here and elsewhere, merely to remind the reader, that the last syllable of the verse is common. (See p. 114.)



The older poets do not scruple to use lines containing Spondees alone, as—

Olli respondet rex Albäi longäi. *Enn. F. Ann. I.*

Cives Romani tunc facti sunt Campani. *Enn. F. Incert.*

An coelum nobis natura ultro corruptum. *L. VI., 1134.*

Quis te lenirem nobis neu conarere. *C. CXVI., 3.*

In Spondaic lines, the last word is usually a quadrisyllable, as—

Ante tibi Eoae Atlantides abscondantur.<sup>1</sup> *V. G. I., 221.*

But to this rule also there are not a few exceptions, as in the two lines quoted above from Virgil, ending in the trisyllables *convallēs* and *argento*, and in others given below.<sup>2</sup> More remarkable than these are the following, where a monosyllable closes the verse—

Cum sociis natoque Penatibus *et magnis dis.* *V. Æ. III.; 12.*

Cum Patribus, Populoque, Penatibus *et magnis dis.* *V. Æ. VIII., [679.]*

Spondaic lines are much more common in the Greek than in the best Latin poets; there are some twenty-eight of this description in Virgil, while in a single piece of Catullus (LXIV.),<sup>3</sup> who formed his verses upon the Greek model, we find a greater number.<sup>4</sup>

### *Caesura in Dactylic Hexameters.*

4. The melody of the Hexameter depends in a great measure on the position of the Caesura.

We have already seen when treating of Caesura in general, that in Dactylic Hexameters there may be a Caesura at the beginning of the second, third, fourth, fifth, or even sixth foot.

The last two are to be avoided altogether;<sup>5</sup> of the rest, the Caesura at the beginning of the third foot, or *Penthemimeral Caesura*, is that which, above all others, tends to give smoothness and rhythm to the line, and consequently is found in the great majority of instances, either by itself, as—

<sup>1</sup> So *incrementum*, E. IV., 49. *Centaurea*, G. IV., 270. *Orithyia*, G. IV., 463; Æ. XII., 83. *Circumspectit*, Æ. II., 68. *Oriona*, III., 517. *Antennarum*, 549. *Intervallo*, V., 320. *Anchiseo*, 761. *Pallanteum*, VIII., 54, 341. *Intertextam*, 167. *Argileti*, 345. *Pallantea*, IX., 196, 241. *Thermodontis*, XI., 659.

<sup>2</sup> So *hirsute*, E. VII., 53. *Auctumno*, G. II., 5. *Aegaeo*, Æ. III., 74. *Antemnae*, VII., 631. *Anchisae*, IX., 647. *Evandro*, XI., 31. *Desertis*, XII., 863. In the first, second, third, and fourth of these lines, there is a hiatus in the fifth foot, and in the second a short vowel is lengthened by the pause in the same place.

<sup>3</sup> Containing 409 lines.

<sup>4</sup> Twenty-nine, if I mistake not.

<sup>5</sup> See below, the remarks on the form of the last word in a Dactylic Hexameter.

Classica iamque sonant || it bello tessera signum. *V. Æ. VII.*, 637.

Or combined with others, as—

Ad nos vix tenuis || famae || perlabitur aura. *V. Æ. VII.*, 646.

Insignis || reserat || stridentia limina consul. *V. Æ. VII.*, 613.

Sunt geminae || belli || portae || sic nomine dicunt. *V. Æ. VII.*, 607.

Next in merit to the Penthemimeral, is the Hephthemimeral, which is sometimes found alone, as—

Litora deseruere latet || sub classibus aequor. *V. Æ. IV.*, 582.

Sometimes combined with the Triemimeral, as—

Quo perii || superimponas. || Abolere nefandi. *V. Æ. IV.*, 497.

More rarely the Triemimeral is found alone, as—

Incipiunt || agitata tumescere et aridus altis. *V. G. I.*, 357.

When the Hephthemimeral or the Triemimeral alone occur in a line, there is commonly a *Trochaic Caesura*<sup>1</sup> in the third foot, as in the last example, and in that quoted from *V. Æ. IV.*, 582.

<sup>1</sup> When the first two syllables of a Dactyl are the last two syllables of a word, they form what has been denominated a *Trochaic Caesura*; thus in the lines—

Litora deseru | ere latet sub classibus aequor  
Incipiunt agit | ata tum | escer<sup>1</sup> et aridus altis,

ere, ata, and escer<sup>1</sup> form *Trochaic Caesuras*.

The *Trochaic Caesura* is very pleasing in the third foot, and communicates great smoothness and softness to the line. When two *Trochaic Caesuras* are employed in succession, they confer a sort of elastic and bounding character on the verse, as in the celebrated

Αὐτίς ἐπειτα πεδονδῆ κυλιονδετο λαας ἀναϊδης.

The Greeks, sometimes, to answer a particular purpose, have five of these following each other, as in—

Πολλα δ' ἀναντα, καταντα, παρναντα τε, δογμα τ' ἤλθον.

But in Latin, under ordinary circumstances, such a line as the following would be quite inadmissible—

Sole cadente iuvenens aratra reliquit in arvo.

See Herman. D. M. E. II., c. 26.

When the fourth foot is a Dactyl, and ends with a word, the line is said to have the *Bucolic Incision*, or *τομνη*, this being a favourite division of the verse with the Greek pastoral poets. It is not affected by Virgil in his *Bucolics*, but is found not unfrequently elsewhere, *e. g.*,

Continno ventis surgentibus || aut freta ponti. *V. G. I.*, 356.

Sanguineae, clypeoque micantia || fulmina mittunt. *V. Æ. IV.*, 733.

Or we have a monosyllable at the beginning of the third foot, as—

*Nec Saturnius haec || oculis || pater adspicit aequis.* *V. Æ. IV.,*  
[372.]

*Et cum frigida mors || anima || seduxerit artus.* *V. Æ. IV.,* 385.

*Coniugium || vocat, hoc || praetexit nomine culpam.* *V. Æ. IV.,*  
[172.]

A few lines are found which have the Trochaic Caesura alone, as—

*Spargens humida mella || soporiferumque papaver.* *V. Æ. IV.,* 486.

Or combined with a bad Caesura at the beginning of the fifth foot, as—

*Per connubia nostra || per inceptos || hymenaeos.* *V. Æ. IV.,* 316.

Rarely the Caesuras are monosyllabic,

*Sidera, tum si quod || non aequo foedere amantes.* *V. Æ. IV.,* 520.

*Nam quid dissimulo, aut || quae me ad || maiora reservo.* *V. Æ.*  
[IV., 368.]

*Ardet inexcita, Ausonia, atque || immobilis ante.* *V. Æ. VII.,* 623.

In the last two, the elisions may give a sort of pause to the voice.

Lines which are altogether destitute of Caesura, are little better than prose, such as we find in Ennius, where each word of the first four forms a foot,

*Sparsis hastis longis campus splendet et horret.*

Or such as the following—

*Poeni pervortentes—omnia circumcursant.*<sup>1</sup>

5. Even when the Caesura is observed, we ought to avoid any pause which will have the effect of dividing the line into two equal parts, like that just quoted; thus we must not imitate,

*Montibus audiri fragor—aut resonantia longe.*<sup>2</sup> *V. G. I.,* 358.

*Pulverulentus equis furit—omnes arma requirunt.* *V. Æ. VII.,*  
[625.]

But the result is still worse with a Spondee in the third place.

This applies, however, only when there is a pause in the sense, at the end of the third foot, for if the word which closes the third

<sup>1</sup> On the badness of the Caesural pause in Lucretius, see Forbiger on I., 54.

<sup>2</sup> Herman, however, seems to be half reconciled to this particular example. (See D. M. E., Lib. II., c. 26.)

foot be a monosyllable, or even a dissyllable closely connected with the following words, the effect is not bad, as—

Sustulerat vetitisque *ad* || Troiam miserat armis. *V. Æ. IX.*, 547.

Tollitur; invadunt, *et* || fossas aggere complent. *V. Æ. IX.*, 567.

Ne castris iungant, *certa* || est sententia Turno. *V. Æ. X.*, 240.

Frigidus Arcadibus *coit* || in praeordia sanguis. *V. Æ. X.*, 452.

*The Last Word in a Dactylic Hexameter.*

6. Next to the position of the Caesura, the arrangement of the words at the close of the verse is of the greatest importance.

The concluding word is for the most part a dissyllable or a trisyllable; and these form the most appropriate endings.

A quadrisyllable is scarcely ever found at the end of a Virgilian Hexameter, except in the case of a proper name, or, which is nearly the same thing, the name of a plant, an animal, a metal, or the like; as—

Aut Tmaros, aut Rhodope, aut extremi *Garamantes*. *V. E. VIII.*,  
[44.]

Pergama quum peteret inconcessosque *Hymenacos*. *V. Æ. I.*, 651.

Aeriae quercus aut coniferae *cyparissi*. *V. Æ. III.*, 680.

Altera candenti perfecta nitens *elephanto*. *V. Æ. VI.*, 896.

Ipse dehinc, auro squalentem alboque *orichalco*. *V. Æ. XII.*, 87.

In the following, however, the quadrisyllable does not belong to this class :—

Et nunc ille Paris cum semiviro *comitatu*. *V. Æ. IV.*, 215.

Lamentis gemituque et femineo *ululatu*. *V. Æ. IV.*, 667.

Besides the above, we have in Virgil,

*Aracyntho*, *E. II.*, 24. *Meliboei*, *E. III.*, 1; *Æ. III.*, 401. *Hyacinthus*, &c., *E. III.*, 63; *VI.*, 53; *G. IV.*, 137; *Æ. XI.*, 69. *Melicertae*, *G. I.*, 437. *Cyparissis*, *G. II.*, 84. *Elephanto*, *G. III.*, 26; *Æ. III.*, 464. *Hymenaei*, &c., *G. III.*, 60; *IV.*, 516; *Æ. IV.*, 99, 316; *VI.*, 623; *VII.*, 344, 358, 398; *XI.*, 217, 355. *Scylaceum*, *Æ. III.*, 553. *Agathyrsi*, *Æ. IV.*, 146. *Ululatu*, *Æ. IX.*, 477. *Erymantho*, &c., *Æ. V.*, 448; *VI.*, 803. *Terebintho*, *Æ. X.*, 136. *Panaceam*, *Æ. XII.*, 419. *Peridiae*, *Æ. XII.*, 515.

A word of five syllables at the end of a line, although less unpleasant to the ear than a quadrisyllable, is still more uncommon. We find it chiefly in proper names.

Fagina, coelatum divini opus *Alcimedontis*. *V. E. III.*, 37.

Quarum, quae fandi doctissima, *Cymodocea*. *V. Æ. X.*, 225.

More rarely in ordinary words; as—

Dant sonitu ingenti, perfractaque *quadrupedantum*. V. Æ. XI.,  
[614.

Parietibus textum coecis iter, *ancipitemque*. V. Æ. V., 589.

Besides the above, we have in Virgil,

*Alphesiboeus*, E. VIII., 62. *Deiopea*, G. IV., 343. *Hippocoontis*, Æ. V., 492. *Cymodoceque*, Æ. V., 826. *Pirithoumque*, Æ. VI., 393, 601. *Laodamia*, Æ. VI., 447. *Thersilochumque*, Æ. VI., 483; XII., 363. *Aeoliamque*, Æ. VIII., 416.

7. When there is any considerable pause at the end of the fifth foot, the sixth foot ought to consist of two monosyllables, or of a repeated word, in order to give more force to the Spondee.

Nunc te marmoreum pro tempore fecimus : *at tu*. V. E. VII., 35.

At Boreae de parte trucis *quum* fulminat, *et quum*. V. G. I., 370.

Incipiunt sylvae *quum* primum surgere, *quumque*. V. E. VI., 39.

*Ipsi* tela regent per viscera Caesaris, *ipsi*. L. P. VII., 350.

For other examples, see V. E. V., 83; IX., 48. G. I., 80, 223; III., 24, 133, 358, 428. Æ. II., 217; III., 151, 695; IV., 541; V., 372, 624, 713; VI., 117, 466; VII., 790; XI., 164, 170, 429; XII., 48, 360, 526.—L. P. IV., 587; VI., 700.

Although there are some apparent violations of this law, yet upon examination it will be found, that in each case there is a strong emphasis on the last word, as in the line quoted by Herman. D. M. E. Lib. II., c. xxvi.—

Ingentem remis Centaurum promovet, *ille*  
Instat aquae, &c.

See also V. Æ., III., 219; IV., 593.—L. III., 33, 287; IV., 214.

Even when there is no considerable pause at the end of the fifth foot, we sometimes find two monosyllables, and the effect is not inharmonious; *e. g.*,

Explorare labor, mihi iussa capessere *fus est*. V. Æ. I., 77.

Præcipitant curae, turbataque funere *mens est*. V. Æ. XI., 3.

See also V. G. II., 103; III., 484; IV., 84. Æ. II., 163; IV., 224; VII., 310, 708; VIII., 400; IX., 491; X., 9, 231; XI., 16; XII., 231, 565.

8. A single monosyllable is rarely found in Virgil, at the end of a line, and seems to be introduced for the sake of variety only; *e. g.*,  
*Et me Phoebus amat, Phoebos sua semper apud me. V. Æ. III., 62.*  
*Unus qui nobis cunctando restituit rem. V. Æ. VI., 847.*

*Quae vigilanda viris, vel quum ruit imbriferum ver.<sup>1</sup> V. G. I., 313.*

Observe, however, that *est* is frequently found at the end of a line, when preceded by a dissyllable or trisyllable, which suffers elision—

*Ad quem tum Iuno supplex his vocibus usa est. V. Æ. I., 64*

*Ac veluti magno in populo quam saepe coorta est. V. Æ. I., 148.*

There are at least seventy-nine examples of this in Virgil.

9. When the last word is a dissyllable, and the word immediately before it is also a dissyllable, which does not suffer elision, then the last word but two ought to be a monosyllable, as—

*Dum memor ipse mei, dum spiritus hos regit artus. V. Æ. IV., 336.*

*Tum consanguineus leti sopor, et mala mentis. V. Æ. VI., 278.*

There are but few lines in Virgil such as the following,

*Nec rapit immensos orbes per humum neque tanto.*

*Immittit, sonuere undae, rapidum super amnem. Æ. XI., 562.*

To which add, *Æ. V., 731; X., 302, 400, 440, 442, 471; XI., 143.*

10. If the end of the second foot coincides with the end of a word, the second foot ought to be a Dactyl, as—

*Aut aliquis latet || error, equo ne credite, Teucris. V. Æ. II., 48.*

*Inde toro pater || Aeneas sic orsus ab alto. V. Æ. II., 2.*

Unless the last word of the second foot be a monosyllable, as—

*Et quorum pars || magna fui, quis talia fando. V. Æ. II., 6.*

11. If the sense of one line is carried on and concluded in the first word of the line following, the first foot in the second line ought to be a Dactyl, as—

*Nunc age Dardanium prolem quae deinde sequatur*

*Gloria, &c.*

*V. Æ. VI., 756.*

<sup>1</sup> Other examples are *G. I., 181, 247; II., 321; III., 255. Æ. I., 65, 105, 151; II., 170, 250, 355, 648; III., 375, 390; IV., 132, 314; V., 481, 638; VI., 346; VII., 592; VIII., 43, 83; IX., 320, 532, 723; X., 2, 107, 228, 259, 361, 734, 743, 771, 802, 843, 864; XI., 373, 632; XII., 552, 851.*

Sylvius Aeneas pariter pietate vel armis  
*Egregius*, &c.

*V. Æ. VI., 769.*

There are not many exceptions to this rule; we find, however—

Ut cymbae instabiles, fluctu iactante, saburram  
*Tollunt*, &c.

*V. G. IV., 195.*

Hoc primum, nec si miserum fortuna Sinonem  
*Finxit*, vanum etiam, &c.

*V. Æ. II., 79.*

Sometimes this is done, apparently for the sake of emphasis, as in—

Vox quoque per lucos vulgo exaudita silentes  
*Ingens*.

*V. G. I., 476.*

With regard to elisions, we may repeat that

12. A short vowel may be cut off before another short vowel, which will retain its quantity, or before a long vowel or a diphthong, which of course remain long, as—

Bis conatus erat casus effingere in auro. *V. Æ. VI., 32.*

Adforet atque una Phoebi Triviaeque sacerdos. *V. Æ. VI., 35.*

Si nunc se nobis ille aureus arbore ramus. *V. Æ. VI., 187.*

Also, a long vowel or a diphthong may be cut off before another long vowel or a diphthong, as—

Contra elata mari respondet Gnosia tellus. *V. Æ. VI., 23.*

Tendebantque manus ripae ulterioris amore. *V. Æ. VI., 314.*

Even a long vowel or a diphthong may be cut off before a short vowel, the latter remaining short, as—

Hoc fletu *concussi* animi moestusque per omnes. *V. Æ. IX., 498.*

Concurrunt *Tyrrhenae* acies, atque omnibus uni. *V. Æ. X., 691.*

but this is, comparatively, rare.

With regard to the number of elisions, no certain rule can be laid down: In modern compositions it is better to avoid employing them very frequently, especially in monosyllabic words. A monosyllable, when elided at the beginning of a line, produces a very awkward effect, as—

*Si ad vitulam spectas, nihil est, quod pocula laudes.* *V. E. III., 48.*

13. There are a considerable number of examples in Virgil of the lengthening of a short syllable by the force of the Caesural pause, as may be seen by referring to the list given in pages 108, 109; there are also a few instances of hiatus, especially in the case of

proper names; but these and all similar licenses should be scrupulously avoided in modern compositions.

14. It is proper to remark also, that Virgil never uses the open form of the genitive in nouns of the second declension which end in *ium* or *ius*; we have *peculī, tugurī, otī, Capitolī, Mezentī, &c.*, never *peculii, tugurii, otii, Capitolii, Mezentii*; this remark applies to all the writings of Horace also, and it cannot be the result of accident, since the open form would in many cases be much more convenient. The double *i* is found occasionally in Propertius, and is very common in Ovid. For a full discussion of this critical canon, see the notes to Dawes's *Miscellanea Critic*, p. 28, ed. Kidd.

15. Some of the old grammarians were of opinion that not only the Dactyl and the Spondee were admissible in Heroic verse, but that the Proceleusmatic, the Anapaest, and the Cretic were sometimes introduced. As examples of these, they quoted from Virgil such lines as

*Pāriētī* | busque prem | unt arct | is et | quatuor addunt  
*Flāvīō* | rum rex | Eridan | us camp | osque per | omnes  
*Insulāe* | Ioni | o in magn | o quas | dira Celaeno. |

But we have already pointed out, in the chapters on Poetical Licenses and Elision, the manner in which these difficulties must be explained. It appears probable, however, from some lines of Ennius, if any reliance can be placed on such scraps, that he occasionally indulged in liberties of this kind. Thus, we find among his remains,

*Cāpitibŭ* | nutantes pinus rectosque cupressos  
*Mēlānūr* | um, turdum, merulamque, umbramque marinam.

#### b. Dactylic Pentameter Acatalectic.

This species of verse was so called in consequence of the manner in which it was scanned by some of the old grammarians, who viewed it as consisting of two Dactyls or Spondees, followed by a Spondee and two Anapaests, according to the following scheme:—

— — — | — — — | — — | — — — | — — —

Frīgīdī | ūs glācī | ē pēt | ūs āmānt | īs ērāt  
 Nīl mīhī | rēscrib | ās āt | tāmēn īps | ē vēnī |  
 Lāssā | rēt vidū | ās pēnd | ūlā tēl | ā mănūs |  
 Flēbām | sūccēss | ū pōs | sē cārē | rē dōlōs.

See Quintil. IX., c. 4; Terent. Maur. v., 2421.



Hephaestio, however, who has been followed by almost all modern scholars, considers it as composed of two *Dactylic Penthemimers*, or, in other words, two *Dactylic Trimeters Catalectic* joined together. According to this,

1. The first two feet may be either Dactyls or Spondees, they are followed by a Caesural syllable, then two Dactyls, and another Caesural syllable; thus,

— — — | — — — | — || — — — | — — — | — |

Frīgīdī | ūs glāci | ē || pētūs ām | āntīs ċr | āt |

Nil mīhī | rēscrīb | ās || āttāmēn | īpsē vēm | ī |

Lāssā | rēt vīdū | ās || pēndūlā | tēlā mām | ūs |

Flēbām | succēss | ū || pōssē cār | ērē dōl | ōs. |

That this is the proper view to take of its structure seems certain, from the fact that a division of the verse takes place invariably at the end of the fifth half foot, as well in the Greek as in the Latin writers.<sup>1</sup>

Ovid is considered the model of this species of verse among the Romans, and the wonderful smoothness and melody of his compositions are the result of close attention to a number of minute observances, which were altogether neglected by the Greeks and by their imitators, Catullus, Tibullus, and Propertius.

Following the example of Ovid, the following points deserve particular notice :—

2. The first Caesura ought always to be strictly the last syllable in a word, and not rendered so by elision, as in the following lines from Catullus :—

Quam veniens una atque || altera rursus hyems. C. LXVIII., 82.

Troia virum et virtutum || omnium acerba cinis. C. LXVIII., 90.

Nec desistere amare || omnia si facias. C. LXXV., 8.

3. If the first Caesural syllable be a monosyllable, which ought not to happen frequently, it must be preceded by a long monosyllable, or by a word of the same time, *i. e.*, a word consisting of two short syllables, *e. g.*,

<sup>1</sup> No exception to this, even in Greek, except in a proper name.

Ἰερα νυν δὲ Διοσκουρίδων γενεή.

Callim. F. CXCI.

Et mihi si *non vis* || parcere, parce meis. *O. H.* IV., 162.

Tu dominus, *tu vir* || tu mihi frater eras. *O. H.* III., 52.

Nulla tibi *sinē me* || gaudia facta, neges. *O. H.* III., 112.

Praeterito *māgis est* || iste pudendus amor. *O. H.* V., 44.

An exception to this rule is made when the monosyllable is *est*, and the word before it suffers elision; such lines as the following are not uncommon :—

Litteraque *invisa est*, || hac mea parte tibi. *O. H.* XVIII., 202.

Quo nisi *consilio est* || usa puella tuo. *O. A. A.* II., 368.

But such as the following are very rare in Ovid :—

Sed sic *inter nos* || ut latuisse velint. *O. A. A.* II., 612.

Quod licet *inter vos* || nomen habete meum. *O. T.* V., iii., 58.

Iustaque *quamvis est*, || sit minor ira dei. *O. E. P.* II., viii., 76.

Quaere *suburbana hic* || sit mihi terra locum. *O. T.* III., vi., 38.

4. The last word of a Dactylic Pentameter is, in the great majority of instances, a dissyllable in Ovid.

We occasionally find *est* in this place, preceded by a dissyllable which suffers elision—

Hic est cuius amans hospita capta *dolo est*. *O. H.* II., 74.

Nec repetor; cessas, iraque lenta *tua est*. *O. H.* III., 22.

More rarely two monosyllables,

Praemia si studio consequor ista, *sat est*. *O. T.* V., vii., 68.

But such a line as the following must be considered altogether unworthy of imitation :—

Omnis an in magnos culpa deos *scelus est*. *O. E. P.* I., vi., 26.

5. The trisyllabic ending, although very common in the Greek poets, in Catullus, &c., may be said to be altogether excluded from the Ovidian Pentameter; we find one example only in his earlier works, and five others in the Epistles from Pontus, which together with the Tristia, were composed while the poet was plunged in the deepest despondency, and bear tokens of less accurate revision than his other productions—

Quae tamen externis danda forent *generis*. *O. H.* XIV., 62.

To which add *faciet*, *E. P.* I., i., 66. *Liceat*, viii., 40. *Recitent*, III., v., 40. *Videor*, vi., 46. *Tegeret*, IV., ix., 26.

6. The quadrisyllabic ending is likewise very uncommon except in the *Tristia* and *Epistles* from Pontus; we have, however, two or three examples in his other works—

*Unda simul miserum vitæque deseruit. O. H. XIX., 202.*

*Et circumfusus in via fluminibus. O. F. V., 582.*

*Cantabat moestis tibia funeribus. O. F. VI., 660.*

To which add, *Ausoniae*, T. I., iii., 6. *Italia*, iv., 20. *Cyaneas*, x., 34. *Imperii*, II., 232. *Historiae*, 416. *Exsequiae*, III., v., 40. *Barbariae*, ix., 2. *Barbaria*, x., 4. *Posteritas*, IV., x., 2. *Obscquium*, V., vi., 30. *Perlegere*, E. P. II., ii., 6. *Imperium*, 72. *Dalmatiae*, 78. *Articulis*, iii., 18. *Ingenium*, v., 26. *Alcinoo*, ix., 42. *Adspiciant*, III., i., 166. *Alcinoo*, IV., ii., 10. *Anticyra*, iii., 54. *Officio*, v., 24. *Alterius*, vi., 6. *Auxilium*, 14. *Oechalia*, viii., 62. *Utilitas*, ix., 48. *Danubium*, 80. *Imperii*, xiii., 28. *Ingeniis*, 46. *Invenies*, xiv., 4. *Ingenio*, 18. *Imposuit*, 56. *Auxilium*, xv., 26.

7. The quinesyllabic ending is still more rare than the quadrisyllabic—

*Lis est cum forma magna pudicitiae. O. H. XVI., 288.*

*Nec sedeo duris torva superciliis. O. H. XVII., 16.*

To which add, *Adulterii*, T. II., 212. *Erichthonium*, 294. *Adulterium est*, 430. *Adulteria*, 514. *Amicitiae*, IV., v., 24. *Patrocinium*, E. P. I., ii., 70. *Erichthonius*, II., ix., 20. *Amicitia*, IV., iii., 12. *Amicitiae*, xiii., 44.

8. As to the kind of words which conclude the line, they ought to possess some emphasis. They are usually nouns substantive, the personal and possessive pronouns, or verbs. Adjectives do not often occur in this place, adverbs still more rarely, and less frequently than either, the present participle active.<sup>1</sup>

9. We may further observe, that elisions should be resorted to sparingly, especially in the second half of the verse, where they are by no means harmonious. They may be allowed in the first of the two Dactyls, as—

*Ultimus est aliqua decipere arte labor. O. H. XII., 50.*

*Incipis, incipiet desinere esse mea. O. A. II., xix., 48.*

But when they fall on the second Dactyl, the melody of the line is destroyed, *e. g.*,

<sup>1</sup> See on this head, and on all the topics connected with Dactylic Pentameters, the admirable remarks of Mr. Tate, which first appeared in the *Classical Journal*, and have since been printed in a separate form.

Quis scit an haec saevas tigridas *insula habet*. O. II. X., 86.

10. At the beginning of the verse, it is better to have a Dactyl followed by a Spondee than the reverse, as may be seen in<sup>1</sup>

Vix Priamus tanti totaque Troia fuit. O. II. I., 4.

Res est solliciti plena timoris amor. O. II. I., 12.

But this is not accurately observed.

11. Although in this species of verse the last syllable of the line is common, yet a short vowel ought to be avoided; and such will be found to be the general usage of Ovid.<sup>2</sup> Thus, of the two following lines, the first is the more pleasing—

Dummodo quas findam corpore dentur *aquæ*. O. II. XVIII., 146.

Cumque mea fiunt turbida mente *fretâ*. O. II. XVIII., 172.

But the exceptions are far too numerous to allow us to lay this down as a positive rule.

12. Dactylic Pentameters are never found in a system by themselves in the classic authors (unless seven lines in Ausonius can be taken as an exception), but always in combination with Hexameters. Hexameters and Pentameters, placed alternately, constitute what is named the Elegiac Distich; so called, it would seem, from having been originally employed in mournful strains; but the original inventor of the measure was unknown even in the days of Horace—

Versibus impariter iunctis querimonia primum,  
Post etiam inclusa est voti sententia compos;  
Quis autem exiguos elegos emiseric auctor  
Grammatici certant et adhuc sub iudice lis est.

Its province was, however, in process of time, much extended. It was used by the Greeks in hymns, epigrams, and even war songs; and by the Romans in epigrams, epistles, and all kinds of amatory poetry.

13. With regard to the structure of the Hexameter, when combined with the Pentameter, little need be said in addition to the general observations already made, except that all the canons laid down in the last section ought to be observed with still greater strictness than in ordinary Heroics, the utmost grace and smoothness being the object to be attained in Elegiac compositions, rather than variety, dignity, or force.

Upon this principle, all inharmonious elisions, lengthening of short syllables by Caesura, monosyllabic, quadrisyllabic, and quin-

<sup>1</sup> Herm. D. M. E.; II., c. xxviii.

<sup>2</sup> Ibid.

quesyllabic terminations, Spondaic lines, and licenses of every description, should be avoided with care, and the utmost pains taken to render the verse smooth and flowing, by employing none but the best Caesuras.

14. The rule laid down with regard to Hexameters, that, if the sense of one line be carried forward, and terminated in the first word of the next line, then the first foot of the second line ought to be a Dactyl, applies equally to the Hexameter, when followed by the Pentameter. Thus we seldom find in Ovid such a couplet as—

{ Inde duae pariter, visu mirabile, palmae  
 { *Sursum*, ex illis altera maior erat. *O. F. III.*, 31.

But generally,

{ Semisepulta virum curvis feriuntur aratris  
 { *Ossa*, ruinosas occulit herba domus. *O. H. I.*, 55.

{ Nos Pylon, antiqui Nelaia Nestoris arva  
 { *Misimus*, incerta est fama remissa Pylo. *O. H. I.*, 63.

15. Finally, it is to be remarked, that each sentence ought to be included within a couplet. If the sense be continued beyond a couplet, which does not often happen, then it should be completed at the end of the second couplet, and never be permitted to extend beyond these limits, nor stop short in the middle of a couplet.<sup>1</sup>

*c. Dactylic Tetrameter Acatalectic,*

Consists, as the name implies, of four feet. The first two may be either Dactyls or Spondees; the third a Dactyl, rarely a Spondee; the fourth invariably a Spondee; thus—

— — — | — — — | — — — | — —  
 — — — | — — — | [— —] | — —  
 Țibimŭs | ȚO sŭcŭ | Ți cŭmŭt | Țesque  
 Cŭrtŭs Țn | Țm prŭ | mŭsŭt ȚA | pollo |  
 Mŭ nŭc | tŭm pŭtŭ | Țns Lŭcŭ | daemŭn |  
 ȚO fŭrt | Țs pŭi | ōrŭquŭ | pŭssŭ |

Being in fact the same with the last four feet of the Heroic Hexameter.

It is used three times by Horace, in combination with the Heroic Hexameter, in Od. I., vii. and xxviii., and Epod. XII.—

<sup>1</sup> At the beginning of T. IV., iii., we have eight lines in succession before we reach a period. But in this and similar examples, the sense and construction of each couplet is complete within itself.

Laudabunt alii claram Rhodon et Mitylenen  
Aut Epheson bimarisve Corinthi.

In the following line a Spondee is found in the third foot, preceded by a Dactyl, answering to the Spondaic line in the Hexameter:—

Te maris et terrae numeroque carentis arenae.  
Mensorem cōhibēt, -Archyta. *H. O. I.*, xxviii., 1.

Horace has generally a Caesura at the beginning of the second or third foot, as in—

Unde potest || tibi defluat aequo. *H. O. I.*, xxviii., 28.

Tempora testatus || nihil ultra. *H. O. I.*, xxviii., 12.

It is, however, altogether omitted in

Teque piacula nulla resolvent. *H. O. I.*, xxviii., 34.

And is monosyllabic in

Iudice te || non sordidus auctor. *H. O. I.*, xxviii., 14.

Plurimus in || Iunonis honorem. *H. O. I.*, vii., 8.

The structure of the lines in *Epod. XII.* is much less regular, in consequence of the style and tone of that piece.

*d. Dactylic Trimeter Hypercatalectic,*

Consists of three Dactyls and a syllable.

— ∪ ∪ | — ∪ ∪ | — ∪ ∪ | ≡

Ausonius will afford an example—

Parva etiam fuit Idalia,  
Nomine praedita quae Paphiae,  
Et speciem meruit Veneris,  
Quae genita est mihi paene soror,  
Filia nam fuit haec amitae,  
Quam celebrat sub honore pio,  
Naenia carmine funereo.

*Auson. Parent. XXVIII.*

See also *Epig. LXXVIII.*

A variety of this measure is found in Boethius, which admits of a Spondee in the first two places.

*e. Dactylic Trimeter with a Base,*

Consists of two Dactyls followed by a Spondee, with a *Base*, *i. e.*,

one long, or two short syllables, prefixed to the beginning of the line—

— — | — — — | — — — | — ≡

Ausonius will afford an example. In the following quotation, the first line is an Iambic Trimeter, the rest are the verses in question :—

Nec Herculānum genitum germana mea,  
Mōdūl | āminē | naeniā | trīstī,  
Tăcīt | ūm sīne hōn | ōrē rē | līnquāt,  
Sūpēr | īndōlē | cūūs ād | ūlti,  
Māgn | ae bōnā | cōpīā | lāūdīs.

*Auson. Parent. XVII., 1.*

*f. Dactylic Trimeter Catalectic,<sup>1</sup>*

Otherwise called the *Lesser Archilochian*, is a Dactylic Penthemimer, and identical with the latter half of the Dactylic Pentameter, being composed of two Dactyls and a Caesural syllable. Spondees are not introduced by Horace—

— — — | — — — | ≡

Arboribusque comae.

Horace uses this verse in Od. IV., vii., alternately with the Dactylic Hexameter—

Diffugere nives redeunt iam gramina campis  
Arboribusque comae  
Mutat terra vices et decrescentia ripas  
Flumina praetereunt.

*g. Dactylic Dimeter Acatalectic,*

Otherwise called *Adonic*, consists of a Dactyl followed by a Spondee—

— — — | — —

Tērrūt | ūrbēm  
Vīsērē | mōntēs.

It is usually subjoined to three Epichoriambic verses, thus constituting what is called the *Sapphic Stanza*, which will be particularly described hereafter.

<sup>1</sup> We might name it with equal, or, perhaps, greater propriety, DACTYLIC DIMETER HYPERCATALECTIC.

## II. CHORIAMBIC VERSES.

The Choriambic verses chiefly used by the Latin poets, are of four kinds, the construction of which is exceedingly simple and easily explained.

The first foot is a Spondee, the last an Iambus (in one species, a catalectic syllable), and between these, one, two, or three Choriambi are interposed. We shall consider them in succession.

*a. Choriambic Tetrameter Acatalectic,*

Otherwise called the *Greater Asclepiadean*, is composed of a Spondee, three Choriambi, an Iambus—

— — | — — — — || — — — — || — — — — | — ≍

Tū nē | quæsīc̄rīs, || scīrē nēfās, || quēm mīhī quēm | tībī.

Finem | dī dederint | Leuconoe || nec Babylon | ios.

Tenta | ris numeros. || Ut melius || quidquid erit, | pati ! II. O. I.,  
[xi., l.

In Horace, Od. I., xi., xviii.; IV., x., consist solely of this measure. The first and the second Choriambus ought each to end with a word, as in the above examples. This rule has been transgressed once only by Horace, and this single exception is in a word compounded with a preposition—

Arcan | ique fides || prodiga *per* || lucidior | vitro. I., xviii., 16.

This species of Choriambic verse is used once by Catullus. Carm. XXX.

Alphene immemor, atque || unanimis || false sodalibus !

He does not, however, regularly observe both the divisions of the verse noticed above, but he has no line without one or other of these pauses—

Nec facta impia fallacum hominum || coelicolis placent. 4.

Certe tute iubebas animam || tradere, inique, me. 7.

Si tu oblitus est, at || Di meminerunt, meminit Fides. 11.

Quae te ut poeniteat || postmodo facti faciet tui. 12.

*b. Choriambic Trimeter Acatalectic,*

Otherwise called the *Lesser Asclepiadean*, is composed of a Spondee, two Choriambi, an Iambus—

— — | — — — — || — — — — | — ≍



Maecēn | ās ātāvīs | ēdītē rēg | ībūs

O et | praesidium et | dulce decus | meum. I., i., 1.

In Horace, Od. I., i.; III., xxx.; IV., viii., consist solely of this measure; it is found in several odes, combined with other species of Choriambic verses, as will be noticed below.

The first Choriambus ought always to end with a word, as in the above examples. This rule has been twice transgressed by Horace; in one of the instances, however, in a word compounded with a preposition, and in the other, in a proper name—

Dum flagrantia *de* | torquet ad oscula. II., xii., 25.

Non stipendia Carth | aginis impiae.<sup>1</sup> IV., viii., 17.

In the following lines, a short syllable is lengthened in the division of the verse:—

Quam si quidquid *arāt* || impiger Appulus.<sup>2</sup> III., xvi., 26.

Certa sede *manēt*, || humor et in genas. I., xiii., 6.

In the following, the same takes place in the Caesural syllable at the beginning of the first Choriambus:—

*Perrupit* Acheronta Hercules labor. I., iii., 36.

### c. Choriambic Dimeter Acatalectic,

Otherwise called *Glyconian*, is, as it appears in Horace, composed of a Spondee, a Choriambus, an Iambus—

— — | — — — — | — —

Sic te | Diva potens | Cypri. II. O. I., iii., 1.

Dianae sumus in fide. C. XXXIV., 1.

This species of Choriambic verse is not used in a system by itself, in the works either of Horace or Catullus, but in combination with other species of Choriambic verse, as will be noticed below.

In many editions of Horace, we twice find a Trochee in the first place instead of a Spondee, viz., in I., xv., 24—

*Teucēr* et Sthenelus sciens,

Where the best copies now have—

*Teucer*, *te* Sthenelus sciens.

And again in I., xv., 36—

*Ignīs* *Iliacas* domus.

<sup>1</sup> See Bentley's note on this line.

<sup>2</sup> Some read here *non piger*.

For which has been substituted—

*Ignis Pergameas domus.*

Catullus, however, frequently uses a Trochee in the first place—

*Rūstīca agricolae bonis.* XXXIV., 19.

*Cīngē tempora floribus.* LXI., 6.

And also an Iambus—

*Pūellae et pueri integri.* XXXIV., 2.

In the following line, Horace lengthens a short final syllable by virtue of a Caesural pause—

*Si figit adamantinos.* *H. O.* III., xxiv., 5.

*d. Choriambic Dimeter Catalectic,*

Otherwise called *Pherecratean*, as it appears in Horace, is composed of a Spondee, a Choriambus, a Catalectic syllable—

— — | — ∪ ∪ — | ≡

*Grātō | Pŷrrhā sūb āntr | ō.* *H. O.* I., v., 3.

*Non abs | condīs amor | em.* *C.* LXI., 205.

This kind of verse, like the last, is not found in a system by itself, in the works either of Horace or Catullus.

In Horace, the first foot is invariably a Spondee.

In Catullus, although a Spondee is sometimes employed in the first foot, as in the line quoted above, a Trochee is far more common,<sup>1</sup> as—

*Amnūmque sonantum.* XXXIV., 12.

*Dīctā lumīne Luna.* XXXIV., 16.

*Tēctā frugibus explēs.* XXXIV., 20.

An Iambus also sometimes occurs, as—

*Pūellaeque canamus.* XXXIV., 4.

*Hŷmēn O Hymenaeē.* LXI., 40, 50.

<sup>1</sup> I have little doubt that the Trochee was originally the only foot admissible, in the first place, of this and the three above mentioned species of Choriambic verse. The Trochee at the beginning, and the Iambus at the end, would thus make up a complete Choriambus, — ∪ | ∪ —, the two members of which were separated from each other by one, two, or three, interposed Choriambi — ∪ ..... ∪ —. So in the Greek fragment of Alcaeus, from which *H. O.* C. I., xviii., is copied—

Μηθ'εν ἄλλο Φυτευσης προτερων οὐδ'ορεων ἀμπελων.

And in one instance a Spondee is found in the second place instead of a Choriambus—

Nutriunt humore. LXI., 25.

This species of verse, as it appears in Horace, is by some considered to be a Dactylic Trimeter Acatalectic, and is scanned—

— — | — — — | — —  
Grātō | Pŷrrhǎ sŭb | ānrō.

*Combinations of the Four last mentioned species of Verse with each other.*

Horace has three combinations.

1. A distich formed by placing the *Glyconian* (c) and *Lesser Asclepiadean* (b) alternately—

(c.) — — | — — — | — —  
(b.) — — | — — — | — — — | — —

Sic te Diva potens Cypri  
Sic fratres Helenae lucida sidera  
Ventorumque regat pater  
Obstrictis aliis praeter Iapyga. I., iii., 1.

In this are composed Od. I., iii., xiii., xix., xxxvi.; III., ix., xv., xix., xxiv., xxv., xxviii.; IV., i., iii.

2. A stanza of four lines, the first three *Lesser Asclepiadean* (b), the fourth *Glyconian* (c)—

(b.) — — | — — — | — — — | — —  
(b.) — — | — — — | — — — | — —  
(b.) — — | — — — | — — — | — —  
(c.) — — — — | — — — — | — — — — | — —

Scriberis Vario fortis et hostium  
Victor, Maeonii carminis alite,  
Quam rem cunque ferox navibus aut equis  
Miles te duce gesserit. I., VI., 1.

In this are composed Od. I., vi., xv., xxiv., xxxiii.; II., xii.; III., x., xvi.; IV., v., xii.

3. A stanza of four lines, the first two *Lesser Asclepiadean* (b), followed by a *Pherecratean* (d), and concluded by a *Glyconian* (c)—

(b.) — — | — — — | — — — | — —  
(b.) — — | — — — | — — — | — —  
(d.) — — — — | — — — — | — — — — | — —  
(c.) — — — — | — — — — | — — — — | — —

Quis multa gracilis te puer in rosa  
 Perfusus liquidis urguet odoribus  
 Grato Pyrrha sub antro

Cui flavam religas comam. I., v., 1.

In this are composed Od. I., v., xiv., xxi., xxiii.; III., vii., xiii.; IV., xiii.

Catullus has two combinations.

4. A stanza of four lines, the first three *Glyconian* (c), the fourth *Pherecratean* (d)—

1st, 2d, and 3d, (c.)	$\begin{array}{c} \text{— —} \\ \text{— —} \\ \text{— —} \end{array}$	$\begin{array}{c} \text{— — — —} \\ \text{— — — —} \\ \text{— — — —} \end{array}$	$\begin{array}{c} \text{—} \\ \text{—} \\ \text{—} \end{array} \cong$
4th, (d.)	$\begin{array}{c} \text{— —} \\ \text{— —} \\ \text{— —} \end{array}$	$\begin{array}{c} \text{— — — —} \\ \text{— — — —} \\ \text{— — — —} \end{array}$	$\begin{array}{c} \text{—} \\ \text{—} \\ \text{—} \end{array} \cong$

Dianae sumus in fide  
 Puellae, et pueri integri,  
 Dianam, pueri integri,  
 Puellaeque canamus.

In this is composed Carm. XXXIV

5. A stanza of five lines, the first four *Glyconian* (c), the fifth *Pherecratean* (d)—

1st, 2d, 3d, 4th, (c.)	$\begin{array}{c} \text{— —} \\ \text{— —} \\ \text{— —} \end{array}$	$\begin{array}{c} \text{— — — —} \\ \text{— — — —} \\ \text{— — — —} \end{array}$	$\begin{array}{c} \text{—} \\ \text{—} \\ \text{—} \end{array} \cong$
5th, (d.)	$\begin{array}{c} \text{— —} \\ \text{— —} \\ \text{— —} \end{array}$	$\begin{array}{c} \text{— — — —} \\ \text{— — — —} \\ \text{— — — —} \end{array}$	$\begin{array}{c} \text{—} \\ \text{—} \\ \text{—} \end{array} \cong$

Collis O Heliconei  
 Cultor, Uraniae genus,  
 Qui rapis teneram ad virum  
 Virginem, O Hymenae, Hymen,  
 Hymen, O Hymenaeae.

In this is composed Carm. LXI., the celebrated Epithalamium of Julia and Manlius.

In addition to the four species of Choriambic Verse noticed above, there are three varieties which it will be necessary to describe. Of these, the most important is the

*e. Epichoriambic Trimeter Catalectic,<sup>1</sup>*

Otherwise called the *Lesser Sapphic*. It is a variety of Choriambic

<sup>1</sup> When the preposition *Epi* (ἐπί, in addition to), is prefixed to the word which marks the class to which a verse belongs, it points out that the variety in question

bic Trimeter Catalectic, and is composed of the second Epitrite, a Choriambus, a Bacchius—

— ◡ — — | — ◡ ◡ — | ◡ — ≡

Iām sātīs tērr | īs nīvīs āt | quē dirae. *H. O. I., ii., 1.*

Caesaris vis | ens monument | a magni. | *C. XI., 10.*

1. In practice, however, it is more convenient to consider it as composed of a Trochee, a Spondee, a Dactyl, two Trochees—

— ◡ | — — | — ◡ ◡ | — ◡ | — ◡

Iām sāt | īs tērr | īs nīvīs | ātquē | dirae

Caesar | is vis | ens monu | menta | magni.

2. Horace invariably has a Spondee in the second place; while Catullus, imitating the example of the Greeks, admits a Trochee—

Seū Sāc | ās sāg | ittifer | osque | Parthos. *XI., 6.*

3. Horace generally makes the first syllable of the Dactyl Caesural—

Pindarum quisquis || studet aemulari. *IV., ii., 1.*

Sanguinem per quos || cecidere iusta. *IV., ii., 14.*

4. More rarely, the first two syllables of the Dactyl close a word, thus forming what we termed, when treating of Dactylic Hexameters, a *Trochaic Caesura*—

Laurea donandus || Apollinari. *IV., ii., 9.*

Pinus aut impulsa || cupressus Euro. *IV., vi., 10.*

Horace, however, seems to have changed his opinion with regard to this pause. In the first three books of the Odes it occurs but seldom, *e. g.*, I., x., 1, xii., 1, xxv., 11, xxx., 1; II., vi., 11; while in Book IV. it happens eleven times in Odes ii. and vi., four times in xi., and twelve times in the Carmen Saeculare.

The form

Nuntium curvaeque lyrae parentem, \*

where the Enclitic *que* forms the second syllable of the Dactyl, occurs twice only in the first three books, viz., I., x., 6, 18, while in the fourth book it is found four times in Ode ii., once in Ode vi., and seven times in the Carmen Saeculare.

admits some feet which do not properly belong to the class, as in the above instance, where the Choriambus is united with an Epitrite and a Bacchius.



- Labitur ripa Iove non probante ux-  
   -orius amnis. I., ii, 19.
- Thracio bacchante magis sub inter-  
   -lunia vento. I., xxv., 11.
- Grosche, non gemmis, neque purpura ven-  
   -ale neque auro. II., xvi., 7.
- Pendulum zona bene te secuta e-  
   -lidere collum. III., xxvii., 59.

In the second and fourth of the above examples, the license, if it is to be considered as such, may be justified by separating the prepositions. In the last many editors read *laedere*.

So Catullus—

- Gallicum Rhenum horribilisque ultim-  
   -osque Britannos. XI., 11.

This division of a word is confined to the third and fourth verses; no example being found of such a division at the termination of the first, second, or fourth.

9. Elision sometimes takes place between the second and third, and the third and fourth lines. Thus in Horace—

- |   |                |
|---|----------------|
| { 2. Dissidens plebi numero <i>beator(um)</i>                                   |                |
| { 3. Eximit virtus, &c.   | II., ii., 18.  |
| { 2. Mugiant vaccae, tibi tollit <i>hinnit(um)</i>                              |                |
| { 3. Apta quadrigis equa, &c.   | II., xvi., 34. |
| { 2. Plorat, et vires animumque <i>mores(que)</i>                               |                |
| { 3. Aureos educit in astra, <i>nigro(que)</i>                                  |                |
| { 4.   Invidet Orco.    | IV., ii., 22.  |
| { 3. Romulae genti date remque <i>prolem(que)</i>                               |                |
| { 4.   . Et decus omne. | C. S., 47.     |

The following is a strange example of elision between the first and second lines:—

- |  |             |
|--|-------------|
| { Pindarum quisquis studet aemulari                  |             |
| { ( <i>Iule</i> , ceratis ope Daedalea. <sup>1</sup> | V., ii., 1. |

In Catullus we find—

- |  |                        |
|--|------------------------|
| { 2. Qui illius culpa cecidit; velut <i>prat(i)</i>  |                        |
| { 3. Ultimi flos, &c.                                | XI., 22.               |
| { 3. Nullum amans vere sed identidem <i>omni(um)</i> |                        |
|  | Ilia rumpens. XI., 19. |

<sup>1</sup> Yet we can scarcely pronounce the word *Iule* as has been suggested by some critics, for the Latin name *Iulus* is elsewhere uniformly a trisyllable representing the Greek *ἰούλος*.

10. Elisions of this kind are not, however, necessary; thus we find a hiatus between the third and fourth in

Neve te nostris vitiis *iniquum*  
Ociur aura. *II. O. I., ii., 47.*<sup>1</sup>

Between the first and second<sup>2</sup>—

Sive mutata iuvenem *figura*  
Ales, in terris, &c. *II. O. I., ii., 41.*

Between the second and third<sup>3</sup>—

Aut super Pindo gelidove in *Haemo*  
Unde vocalem temere insecutac  
Orphea silvae. *II. O. I., xii., 6.*

In this stanza are composed—

Catull. XI., LI. Hor. Od., I., ii., x., xii., xx., xxii., xxv., xxx., xxxii., xxxviii.; II., ii., iv., vi., viii., x., xvi.; III., viii., xi., xiv., xviii., xx., xxii., xxvii.; IV., ii., vi., xi.

Carmen Saeculare.

*f. Epichoriambic Tetrameter Catalectic,*

Otherwise called the *Greater Sapphic*, is composed of  
The second Epitrite, two Choriambi, a Bacchius—

— — — | — " — — || — — — | — — ≡

Tē Dēōs ōr | ō Šybārīn | cūr prōpērās | āmāndō.

Being the *Lesser Sapphic*, with the addition of a Choriambus in the third place.

The first syllable of the first Choriambus ought to be Caesural, and there ought to be a division of the verse after the first Choriambus.<sup>4</sup>

*g. Aristophanic Epichoriambic Dimeter Catalectic,*

Is composed of

A Choriambus and a Bacchius.

— — — | — — ≡

Lȳdīā dīc | pēr ōmnēs.

<sup>1</sup> So also, I., xii., 7; xxii., 15.

<sup>2</sup> So also, I., xii., 25; II., xvi., 5; III., xi., 29.

<sup>3</sup> So also, I., xxv., 18; xxx., 6; II., iv., 6; III., xxvii., 10.

<sup>4</sup> Herman. D. M. E. III., c., xvi.



The two last mentioned varieties of Choriambic verse are found once only in the Latin classics, in Hor. Od. I., viii., in which piece a distich is formed by placing (*g.*) and (*f.*) alternately—

Lydia dic per omnes  
Te Deos oro, Sybarin cur properas amando  
Perdere? cur aprium  
Oderit campum, patiens pulveris atque solis.

### III. ANAPAESTIC VERSES.

In this class of verses, the feet admissible without restriction, are the Anapaest, the Spondee, and the Dactyl. No specimen of Anapaestic verse is extant in the purer Latin classics, and therefore it will not be necessary for us to dwell long upon the subject.

The species most in use among the Greek tragedians, was the *Anapaestic Dimeter Acatalectic*, which is frequently found in systems interspersed with the *Anapaestic Monometer Acatalectic*, and these systems are usually closed by an *Anapaestic Dimeter Catalectic*, otherwise called a *Paroemiac*, it having been a favourite vehicle for Proverbs (*παροιμια*); the *Paroemiac* is usually immediately preceded by a *Monometer*.

In writing systems of this nature in Latin, if we wish to follow the Greek model, attention must be paid to the following points:—

1. The last syllable of each verse is not common, but is subject to the ordinary laws of Prosody, unless at the end of a sentence, or any considerable pause in the sense. (See above, under *Synapheia*.)

2. Each Dipode ought to end with a word.<sup>1</sup>

3. Dactyls ought to be employed sparingly in Latin Anapaests; when introduced, they ought to form the first foot in the Dipode, and ought to be followed by a Spondee in preference to an Anapaest.

4. The third foot of the *Paroemiac* must always be an Anapaest.

We shall give a specimen of each of these three species, premising that Seneca does not follow the example of the Greeks in closing a system of Dimeters by a *Paroemiac*.

#### *a. Anapaestic Dimeter Acatalectic.*



Indus gelidum potat Araxem  
Albim Persae, Rhenumque bibunt.

<sup>1</sup> This does not apply to the *Paroemiac*.

Venient annis saccula scriis  
 Quibus Oceanus vincula rerum  
 Laxet, et ingens pateat tellus  
 Tethysque novos detegat orbes  
 Nec sit terris ultima Thule.<sup>1</sup>

*Seneca, Medea., 373.*

The following are from Claudian—

Solitas galea fulgere comas  
 Stilicho molli necte corona.  
 Cessent litui, saevumque procul  
 Martem felix taeda releget.

*Claud. in Nupt. Hon. et Mar. Fesc.*

*b. Anapaestic Dimeter Catalectic or Paroemiac.*

— — — | — — — | — — — | —  
 [ — — — ] | [ — — — ] | — — — | —

Venient cito saecula, cum iam  
 Socius calor ossa revisat  
 Animataque sanguine vivo  
 Habitacula pristina gestet.

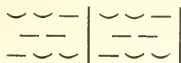
*Prudent. Cathem. Hymn X., 37.*

Prudentius does not admit a Dactyl, and uses a Spondee in the first place only. Boethius is more lax, as may be seen in the following:—

Qui se volet esse potentem  
 Animos domit ille feroces  
 Nec victa libidine colla  
 Foedis submittat habenis.  
 Etenim licet Indica longe  
 Tellus tua iura tremiscat  
 Et serviat ultima Thule  
 Tamen atras pellere curas,  
 Miserasque fugare querelas  
 Non posse, potentia non est.

<sup>1</sup> This is the celebrated pretended prediction of the discovery of America, which has by some unbelievers been put in competition with the prophecies of holy writ. See the admirable remarks of Bishop Horsley upon this subject, in Sermon XVII. The lines have, however, been very appropriately chosen by Mr. Washington Irving as the motto to his history of the *Life of Columbus*.

c. *Anapaestic Monometer Acatalectic.*



Take as a specimen—

O flos iuvenum  
Spes laeta patris  
Nec certa tuae  
Data res patriae  
Rhetor Alethi.

*Auson. Profess. VI., 1.*

In Seneca it is often mixed up with the *Dimeter Acatalectic*,  
e. g.:—

Arcus victor, pace relata,  
Phoebe, relaxa,  
Humeroque graves levibus telis  
Pone pharetras: resonetque manu  
Pulsa citata vocale chelys  
Nil acre velim.

*Agam. 322.*

IV. IONIC VERSES

Are divided into *Ionic a maiore* and *Ionic a minore* verses,  
according to the prevailing foot.

IONIC A MAIORE VERSES.

Of these the most celebrated is the

*Ionic a maiore Tetrameter Brachycatalectic,*

Otherwise called *Sotadean*, from *Sotades*, a Thracian who lampooned Ptolemy Philadelphus. In its pure state, it consists of three Ionic a maiore feet, followed by a Spondee—

— — — — | — — — — | — — — — | — —  
Tūtō mārīs | irās vīdēt | ē līttrē | nāūta

Several of these Sotadean verses are to be found in the remains of the Greek poets, and they have been carefully analyzed by Hermann. In Latin, a short fragment of Ennius, and a few irregular lines in Martial and Petronius Arbiter, are the only specimens of

the measure, except such as are met with in Plautus.<sup>1</sup> The Ionics a maiore of Martial, and these are but two lines, have the proper foot in the first two places, and a Ditrochaeus in the third, followed by a Spondee—

Hās cūm gēmīn | ā cōmpēdē | dēdicāt cāt | cēnās  
Sātūrnē, tī | bī Zōlūs, | ānnūlōs prī | ōrēs. *Ep.* III., xxix.

Of the ten lines in Petronius Arbiter, c. 132, some are formed upon the above model, as—

Nāmq̄ illā mēt | ū frīgīdī | ōr rīgētē | bruma  
Tēr cōrrīpū tērrībilēm mānū bīpennēm.

In others, the second long syllable of the Ditrochaeus is resolved into two short—

Fērrūm tīmū | ī quōd trēpīd | ō māl | ē dābāt | ūsum  
Nēc iām pōtēr | ām quōd mōdō | cōnfīc | ērē lib | ēbat.

In another, this resolution is combined with the resolution of the first long syllable of the line—

Itā nōn pōtū | ī sūplīcī | ō cāp | ūt āpēr | īre.<sup>2</sup>

#### IONIC A MINORE VERSES.

We have one example of this class in Horace, *Od.* III., xii., which is composed of a series of pure *Ionic a minore* verses. These are differently arranged by different editors, but are usually considered to be a system of *Tetrameters Acatalectic*.

In these no foot is admitted except the Ionic a minore; and the lines are connected together by the law of *Synapheia*, being scanned continuously until we reach a full stop—

~~~~~ | ~~~~~ | ~~~~~ | ~~~~~

Miserarum est neque amori dare ludum, neque dulci  
Mala vino lavere; aut exanimari metuentes  
Patruae verbera linguae. Tibi qualum Cythereae  
Puer ales, tibi telas, operosaeque Minervae  
Studium aufert, Neobule, Liparaci nitor Hebri.

#### V. IAMBIC VERSES

Derived their name from the Iambus, of which foot they were originally composed, to the exclusion of all others. Afterwards, in

<sup>1</sup> *Aul.* II., i., 30; III., ii.

<sup>2</sup> Those who wish for further information on this species of verse, may consult Terentianus Maurus, v., 2013; Ruddiman's *Grammar*; and Herman, *D. M. E.* II., c. 37.

order to vary the rhythm, and diminish the labour of the poet, a Spondee was allowed in the odd places of the verse, the Iambus alone still occupying the even places.<sup>1</sup> In process of time, sundry modifications were introduced. In the even places, the long syllable of the Iambus was *resolved* into two short ones, and thus the Tribrach, which is isochronous with the Iambus, gained admission. In the odd places, by resolving the first long syllable of the Spondee, an Anapaest was formed; and by resolving the second syllable, a Dactyl. Thus, eventually, all these feet were employed in Iambic measures, subject to certain restrictions, to be hereafter specified. Iambic verse is said to have been invented, or at least perfected, by Archilochus, who made it a vehicle for lampoons against a faithless mistress—

Archilochum rabies proprio armavit iambo;

and specimens of Iambic invective are still to be found in the Epodes of Horace. It was, however, soon appropriated to more noble purposes, and one species was selected by the dramatic writers, as suited above all others for their dialogue. This is the

*a. Iambic Trimeter Acatalectic,*

Otherwise called the *Senarius*, because it consists of six feet.

This measure was brought to the highest perfection by the Greek tragedians. The laws by which it was regulated have been examined with uncommon care by modern scholars; and in this country, Porson and Elmsley have investigated their principles with so much acuteness and accuracy, that the subject may be said to be exhausted.

In Latin our models are Catullus and Horace: the first has left four poems in this species of verse, viz., those which are numbered IV. [XX.],<sup>2</sup> XXIX., LII., of which the first three are written in pure Iambics, that is, Iambics in which there is no admixture of

<sup>1</sup> Syllaba longa brevi subiecta vocatur Iambus,  
Pes citus; unde etiam Trimetrus accrescere iussit  
Nomen Iambeis, cum senos redderet ictus  
Primus ad extremum similis sibi: non ita pridem,  
Tardior ut paullo graviorque veniret ad aures,  
Spondeos stabiles in iura paterna recepit,  
Commodus et patiens; non ut de sede secunda  
Cederet, aut quarta, socialiter. Hic et in Acci  
Nobilibus trimetris apparet rarus, et Enni.  
In scenam missus magno cum pondere versus,  
Aut operae celeris nimium curaue carentis,  
Aut ignoratae premit artis crimine turpi. II. A. P. 251.

<sup>2</sup> The authenticity of this piece is very doubtful.

Spondees or resolved feet; while the last consisting of four lines only, contains Spondees in some of the odd places. Horace uses the Iambic Trimeter in a system by itself, in a poem of eighty-one lines (Epod. XVII.), and in several other Odes combined with other kinds of verse. Let us take, then, the canons established with reference to the Greek tragedians, which will be found to apply almost without change or qualification to Catullus and Horace.

1. An Iambus is admitted in every place, which may be resolved into a Tribrach in every place, except the last, where there must be invariably an Iambus; a Spondee may be used in the first, third, and fifth places, which in the first and third may be resolved into a Dactyl, and in the first into an Anapaest. In the case of a proper name, however, an Anapaest is admissible in any place except the last, provided it be included within the limits of a single word. The scheme of the verse will then stand thus—



Take the following specimens:—

1. *Pure Iambic.* Es impudicus et vorax et aleo.<sup>1</sup>
2. *Spondee in 1 & 3.* Per consulatum peierat Vatinius.<sup>2</sup>
3. *Spondee, 1, 3, 5.* Unxere matres Iliae addictum feris.<sup>3</sup>
4. { *Tribrach in 1, &*  
    *Spondee in 5.* } Sed alius ardor aut puellae candidae.<sup>4</sup>
5. { *Tribrach in 2 & 4,*  
    *Spondee, 1 & 3.* } Vectabor humeris tunc ego inimicis eques.<sup>5</sup>
6. { *Tribrach in 3, &*  
    *Spondee in 5.* } Libet iacere modo sub antiqua ilice.<sup>6</sup>
7. { *Dactyl in 1,*  
    *Spondee in 3 & 5.* } Aut amite levi rara tendit retia.<sup>7</sup>
8. { *Dactyl in 3,*  
    *Spondee in 1 & 5.* } Quo, quo, scelesti, ruitis aut cur dexteris.<sup>8</sup>
9. { *Anapaest in 1,*  
    *Spondee in 3 & 5.* } Positosque vernas ditis examen domus.<sup>9</sup>

When a long syllable is resolved in Iambic verse, the two short syllables which result must both be in the same word. Thus, in

<sup>1</sup> Catull. XXIX., 11.      <sup>2</sup> LII., 3.      <sup>3</sup> Hor. Epod. XVII., 11.  
<sup>4</sup> XI., 27.      <sup>5</sup> XVII., 74.      <sup>6</sup> II., 23.      <sup>7</sup> II., 33.      <sup>8</sup> VII., 1.      <sup>9</sup> II., 65.

the two following lines, where the long syllable of the Iambus is resolved into two short, and forms a Tribach, the second and third syllables of the Tribach are both in the same word—

*Aut herbā lăpăthi prata amantis, et gravi. H. E. II., 57.*

*Quod si pudicā mŭlier in partem iuvet. H. E. II., 39.*

So also, since the two short syllables of the Dactyl arise from the resolution of the second long syllable in the Spondee, these must both be in the same word—

*Aūt ămŭte levi rara tendit retia. H. E. II., 33.*

*Quo, quo, scelesti, rūtis aut eur dexteris. H. E. VII., 1.*

The Tribach, where it appears in Horace, is always divided between two words, as in the examples above; when the Dactyl is not divided between two words, it always forms the first part of a word, as in

*Dērĭpĕre Lunam vocibus possim meis. H. E. XVII., 78.*

The Anapaest in the first place is always included within a word—

*Positosque vernas ditis examen domus.*

Observe, that resolved feet ought not to concur, as they do in the following lines:—

*Păvidŭmquĕ lĕpĕrem et advenam laquĕo gruem. H. E. II., 35.*

*Cănĭdiă brĕvĭbus implicata viperis. H. E. V., 15.*

*Alitibus atquĕ cănĭbŭs hŏmĭcidam Hectorem. H. E. XVII., 12.*

*Vĕctăbŏr hŭmĕrĭs tŭne ĕgo ĭnĭmĭcĭs ĕqŭes. H. E. XVII., 74.*

With regard to the number of resolved feet which may be interspersed, it is difficult to lay down any rule; but since their introduction was originally a license, they ought to be sparingly employed. There are altogether 311 Iambic Trimeters in Horace, and 31 instances of resolved feet,<sup>1</sup> thus allowing one in every ten lines.

<sup>1</sup> Viz., Epod. I., 27; II., 23, 33, 35 *bis*. 39, 57, 61, 65, 67; III., 17; V., 15 *bis*. 25; V., 49, 85, 91; VII., 1; X., 7, 19; XI., 27; XVII., 6, 12 *ter*. 42, 63, 65, 74 *bis*. 78.

Of these, the Tribach occurs 10 times in the second place, 4 times in the third, twice in the fourth, once in the first.

The Dactyl, 9 times in the first place, 3 times in the third.

The Anapaest, twice in the first place.

Without restricting ourselves to this precise number, we ought never, in modern compositions, to have more than one resolved foot in a line, and *à fortiori* ought carefully to avoid such a concurrence of resolved feet as we have pointed out above. Spondees, of course, are not considered as resolved feet, and may be used without limitation in their proper places.

Horace never has a Tribrach in the fifth.

2. *Caesura*. In every Iambic Trimeter, the first syllable of the third foot ought to be Caesural, or if the Penthemimeral Caesura be wanting, then it must have the Hepthemimeral—

- |   |                                                          |
|---|----------------------------------------------------------|
| { | Ait fuisse    navium celerimus. C. IV., 2.               |
|   | Rhodumve nobilem    horridamve Thraciam. C. IV., 8.      |
|   | Defixa coelo    devocare sidera. H. E. XVII., 5.         |
|   | Cave! Cave namque    in malos asperrimus. H. E. VI., 11. |
| { | Neque ullius natantis    impetum trabis. C. IV., 3.      |
|   | Propontida trucemve    Ponticum sinum. C. IV., 9.        |
|   | Exsucta uti medulla et    aridum iecur. H. E. V., 37.    |

The Penthemimeral Caesura may be monosyllabic.

- |   |                                                            |
|---|------------------------------------------------------------|
| { | Quid nos? quibus, te,    vita, si superstite. H. E. I., 5. |
|   | Libenter hoc et    omne militabitur. H. E. I., 23.         |
|   | Feremus, et te    vel per Alpium iuga. H. E. I., 11.       |
|   | Satis superque    me benignitas tua. H. E. I., 31.         |

There is no instance in Catullus of the total omission of the Caesura, and two only in Horace, viz. :—

Ut assidens implumibus pullis avis. H. E. I., 19.

Quod si meis inaestuat praecordiis. H. E. XI., 15.

In the last, the disagreeable effect is diminished by the preposition *in*, which may be separated in pronunciation from the verb with which it is compounded, as indeed may be urged in favour of *implumibus* also.

We find one example of what is called the *quasi Caesura*, that is, an elision which gives a sort of pause to the voice, instead of a Caesura—

Parentibusque || abominatus Hannibal. H. E. XVI., 8.

But such lines are by no means harmonious.

3. *Porsonic Pause*. Porson, in his celebrated preface to the *Hecuba*, asserted that the following rule was always observed by the Greek tragedians :—

“When an Iambic Trimeter ends in a trisyllable or a *quasi*—



*trisyllable*,<sup>1</sup> preceded by a word of two or more syllables, then the fifth foot must be an Iambus or a Tribrach."

There is no exception to this law in Catullus, whose Iambic Trimeters are, as we have stated above, almost all pure, but it is constantly violated by Horace, in those Odes in which Iambic Trimeters are combined with other kinds of verse, *e. g.* :—

Pecusve Calabris ante *sidūs fērvīdum*. II. E. I., 27.

Nec ut superna villa *candēns Tūsculī*. II. E. I., 29.

Libet iacere modo sub *antiqua ilice*. II. E. II., 23.

While in Epod. XVII., where these form a system by themselves, it is but once neglected—

Alitibus atque canibus *homicidam Hēctorem*. 12.

### *Choliambus* or *Scazon*,

Called also *Hipponactean*, is a variety of the *Senarius*. It differs from it in this, that while the *Senarius* has invariably an Iambus in the sixth place, the *Scazon* has invariably a Spondee in the sixth place, and an Iambus in the fifth. In all other respects they are the same. Catullus is our model, who uses this measure seven times. C. VIII., XXII., XXXI., XXXVII., XXXIX., XLIV., LIX. He rarely indulges in resolved feet, although they now and then occur—

Quem non *in aliqua* re videre Suffenum. C. XXII., 10.

Vidistis *ipsō rōpēre* de rogo coenam. C. LIX., 3.

In Doering's edition of Catullus we find in XXXVII., 11, the line—

Puella nam *mea quae* meo sinu fugit.

<sup>1</sup> A *quasi-trisyllable* is a dissyllable preceded or followed by a monosyllable, which is more closely connected with it in construction than with the other word with which it is in immediate contact; in like manner, three monosyllables closely connected in the same way, may be considered a quasi-trisyllable. Thus, in the

Aut herba lapathi prata amantis, et gravi  
Malvae salubres corpori.

Incoctus herbis me pepellit? an malas  
Canidia tractavit dapes.

*Et gravi*, an *malas*, are *quasi-trisyllables*, while in

Ingrata misero vita ducenda est, in hoc.

*Est in hoc* cannot be considered a *quasi-trisyllable*, because *est* is more nearly connected with *ducenda* than with *in*.

with an Anapaest in the third place, a license unknown to Catullus. Doering inserts this in the face of a host of MSS., which give the far more elegant reading—

Puella nam *me* quae meo sinu fugit.

The following may be taken as a specimen of this measure:—

Peninsularum, Sirmio, insularumque  
Ocelle, quascunque in liquentibus stagnis  
Marique vasto fert uterque Neptunus!  
Quam te libenter, quamque laetus, invisio!  
Vix mi ipse credens, Thyniam atque Bithynos  
Liquisse campos, et videre te in tuto.  
O quid solutis est beatius curis. C. XXXI.

*Comic Iambic Trimeter.*

Although it is impossible, without great violence to the text, to reduce to rule all the verses of Plautus and Terence, yet a considerable number of the lines which occur in the ordinary dialogue may be scanned, by considering them to be *Iambic Trimeters Acatalectic*, which admit an Iambus, a Tribrach, a Spondee, a Dactyl, or an Anapaest, in every place except the last, which must always be filled by an Iambus. Such are the Comic Trimeters of the Greeks, and such is the measure in which the Fables of Phaedrus, and sundry pieces in Ausonius are composed. Thus, for example, in the following line, we have a Spondee in every place except the last:—

Nec ullo pacto laedi posset condita. *Phaed.* II., vi., 6.

In the following a Dactyl in the fourth and fifth:—

Feles cavernam nacta in media pepererat. *Phaed.* II., iv., 2.

In the following an Anapaest in the fourth:—

Rex urbis eius experiendi gratia. *Phaed.* I., xiv., 6.  
&c., &c., &c.

We may conclude these remarks by quoting the passage in Priscian, in which he gives his opinion with regard to comic verses<sup>1</sup>:—

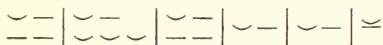
“Cum non solum Terentius, sed etiam Plautus, Ennius, Acciusque et Naevius atque Pacuvius Turpiliusque, et omnes tam tragoediae quam comoediae veteris Latinae scriptores eodem metri modo Iambici sint usi, ut omnibus in locis indifferenter ponerent

<sup>1</sup> This opinion, however, differs from that expressed by Cicero, and quoted in the Preface.

quinque pedes; id est, iambum, vel tribrachum, vel anapaestum, vel dactylum, vel spondaem, absque postremo loco, in quo vel iambum vel pyrrhichium omnino posuisse inveniuntur; miror quosdam vel abnegare esse in Terentii comoediis metra, vel ea quasi arcana quaedam, et ab omnibus doctis semota, sibi solis esse cognita, confirmare.”—*Priscian. de Vers. Com.*, p. 1319.

### b. Iambic Trimeter Catalectic

Consists of five feet and a syllable, and, as it appears in Horace, admits an Iambus in every place, which in the second may be resolved into a Tribrach; and a Spondee in the first and third; according to the following scheme:—



Mēa | rēnīd | ēt īn | dōmō | lācūn | ar. *H. O. II.*, xviii., 2.

Iām tē | prēmēt | nōx fāb | ūlāē | quē mān | es. *H. O. I.*, iv., 16.

Rēgūm | quē pūr | īs nēc | sātēll | ēs ōr | ei. *H. O. II.*, xviii., 34.

Horace does not use this verse in a system by itself, but twice in combination with others.

In *Od. I.*, iv., it is placed alternately with the *Greater Archilochian* (the constitution of which will be explained below), and in *Od. II.*, xviii., it is placed alternately with a *Trochaic Dimeter Catalectic*, which will likewise be described in its proper place.

### c. Iambic Dimeter Acatalectic

Consists of four feet. As it appears in Horace, it admits an Iambus in every place, which in the second may be resolved into a Tribrach; and a Spondee in the first and third, which in the first may be resolved into a Dactyl—



Īnārs | īt aest | ūōs | īūs. *H. E. III.*, 18.

Vēl hoed | ūs ē | rēptūs | lūpō. *H. E. II.*, 60.

Imbres nivesque comparat. *H. E. II.*, 30.

Videre properantes domum. *H. E. II.*, 62.

Ast ego vicissim risero. *H. E. XV.*, 24.

Horace uses this measure twelve times.

In Epod. I.....X., it is placed alternately with the Senarius—

Mala soluta exit navis alite  
 Ferens olentem Maevium  
 Ut horridis utrumque verberes latus,  
 Auster, memento, fluctibus, &c. *Epod.* X., 1.

In Epod. XIV. and XV., it is placed alternately with the Heroic Hexameter—

Mollis inertia cur tantam diffuderit imis  
 Oblivionem sensibus,  
 Pocula Lethaeos ut si ducentia somnos  
 Arente fame traxerim. *Epod.* XIV., 1.

#### *d. Iambic Dimeter Hypercatalectic*

Is the name given to the verse which forms the third line in the *Alcaic Stanza*.

According to the usage of Horace, the first foot may be either a Spondee or an Iambus, but is generally a Spondee, the second foot an Iambus, the third invariably a Spondee, and the fourth an Iambus, followed by a syllable, according to the following scheme:—

$\overline{\text{—}} \overline{\text{—}} \mid \text{—} \text{—} \mid \text{—} \text{—} \mid \text{—} \text{—} \mid \cong$

Sylvae | lăbôr | ântēs | gělŭ | que. *H.* I., ix., 3.

Dēprômě quădrīmŭm Săbīna. *H.* I., ix., 7.

Pŭēr quīs ēx āulă căpillis. *H.* I., xxix., 7.

We can scarcely consider it as a regular Iambic verse, since it excludes the proper foot altogether from one of four places, and rarely admits it into another; but it must be remarked, that the practice of Horace differs in this respect from that of Alcaeus, who uniformly has an Iambus in the third foot. This verse is sometimes called the *Alcaic Enneasyllabic*, and will be fully discussed hereafter, when we describe the celebrated stanza, of which it forms a constituent part.

#### *e. Iambic Dimeter Catalectic*

Is not found in any of the purer Latin classics, but deserves notice, because it is the measure employed in the graceful songs of the Pseudo-Anacreon. We have one or two short specimens in fragments attributed to Petronius Arbiter. It appears to have

admitted, in the first place, an Iambus, a Spondee, or an Anapaest, and in the later writers a Tribrach also; the second and third feet are Iambi, followed by a Catalectic syllable—



Mēmphītīdēs pŭĕllae  
Sācrīs Dēūm pārātae  
Tīnctūs colore noctis  
Mānū pŭēr lōquāci  
Ægyptias choreas. *Pet. Arb. frag. II.*

Trīplici vīdēs ūt ōrtu  
Trīvīae rōtētŭr ignis  
Vōlŭcriquē Phoeŭs āxe  
Rāpīdūm pērērēt ōrbem. *Id. frag. VI.*

We have another and somewhat longer example in Claudian, in which each verse invariably begins with an Anapaest, as in the last quoted Fragment of Petronius. The lines in Claudian are not in a system by themselves, but form part of a stanza of five lines. The first three are Anacreontics, the fourth is a pure Choriambic Dimeter, and the fifth a Trochaic Dimeter Brachycatalectic, composed of a Dactyl, followed by two Trochees—

Age cuncta nuptiali  
Redimita vere tellus  
Celebra toros heriles.  
"Omnē nēmūs | cūm flŭvīis.  
"Omnē cān | āt prō | fūndum.

*Claud. in Nupt. Hon. et Mar. Fescen.*

These last two lines are again found combined in *Auson. Eidyll. VII., C. 2*, and *Sept. Sap. Sent. VI.*

Ruddiman and many other prosodians consider these two as forming a mixed verse of one line, under the title of Choriambico-Trochaic Tetrameter Brachycatalectic.

#### *f. Iambic Tetrameter Catalectic*

Is a great favourite with Aristophanes, and is found in many passages of the Roman comedians. The only specimen of it in a pure shape in the Latin classics is a short poem by Catullus, *C. XXV.*

As it appears in this piece, it is precisely the same with the Iambic Trimeter Catalectic, with an Amphibrachys (— —) or Bacchius (— — —) added after the sixth foot—

˘Inēpt | ẽ quae | pālām | sōlē̄s || hăbē | rē tăn | quam āvīt | ă  
Quae nūnc | tū̄is | āb ūng | ūībūs || rēglūt | ina ēt | rēmīt̄tē  
Cūm dē | vīā | mūl̄iēr | āvēs || ōstēnd | it ōs | citāntēs.<sup>1</sup>

In one line we have a Spondee in the seventh place—

˘Inūst | ă tūr̄p | itēr | tībī || flāgēll | ă cōn | scrībīll | ent.

Observe, that there is uniformly a division of the verse at the end of the fourth foot.

## VI. TROCHAIC VERSES.

Trochaic verses, like Iambic, originally admitted that foot only from which they take their name. They are so little used by the Roman poets, except in dramatic compositions, that we have not sufficient data to draw up a code of laws. In all probability, however, they followed, in their Tetrameters at least, the practice of the Greek tragedians, with whom this was a favourite measure.

### a. *Trochaic Tetrameter Catalectic*

Consists of seven feet and a Catalectic syllable.

In all places the Trochee is the proper foot, which may in every case be resolved into a Tribrach.

In the *even* places, *i. e.*, the 2d, 4th, and 6th, in addition to the Trochee, a Spondee is admissible, which may be resolved into an Anapaest; in the case of a proper name, a Dactyl is admissible in any place, except the fourth and seventh—

The diagram illustrates the resolution of trochaic feet. It shows a sequence of feet separated by vertical bars. Above the bars are trochees (— ˘) and below are their resolutions: tribrach (˘ ˘ ˘), anapaest (˘ — —), and dactyl (— ˘ ˘). The sequence is: [Trochee] | [Trochee] | [Trochee] || [Trochee] | [Trochee] | [Trochee] | [Catalectic syllable]. The first three feet are resolved into tribrach, the fourth into anapaest, and the fifth and sixth into dactyl. The final syllable is a single dash representing a catalectic syllable.

Crās ām | ēt quī | nūnquam ām | āvīt || quīque ām | āvīt crās |  
ām | ēt.

The division of the verse takes place after the fourth foot, which, according to the practice of the Greek tragedians, must always end with a word.

The following lines will serve as a specimen of this verse. They

<sup>1</sup> The text of this line is, however, certainly corrupt.

are taken from the *Pervigilium Veneris*, a charming little poem, containing ninety-three lines, by some attributed to Catullus, but generally believed to be the production of a poet of the second or third century. It is unfortunately very corrupt, notwithstanding the labours of Pithœus, by whom it was first published, in 1577, of Lipsius, Dousa, Weitzius, Salmasius, Scriverius, Ios. Scaliger, and many others who have exercised their ingenuity in improving the text :—

Cras amet, qui nunquam amavit, quique amavit cras amet  
Ver novum, ver iam canorum, vere natus Orbis est.  
Vere concordant amores, vere nubunt alites,  
Et nemos comam resolvit de maritis imbribus.

In the same measure is the following pretty epigram :—

Quando ponebam novellas arbores mali et piri  
Cortici summae notavi nomen ardoris mei.  
Nulla fit exinde finis vel quies cupidinis :  
Crescit arbor, gliscit arbor, ramus implet literas.

*Burman. Anthol. Lat. I., p. 687.*

We have a short epigram by Ausonius, in which the *Trochaic Tetrameter Catalectic* is placed alternately with the *Senarias*—

Ore pulchro, et ore muto, scire vis quae sim ? Volo.  
Imago Rufi rhetoris Pictavici.  
Diceret sed ipse vellem, rhetor hoc mî. Non potest.  
Cur ? ipse rhetor est imago imaginis.

*Auson. Ep. LI.*

*b. Trochaic Dimeter Catalectic,*

as found in Horace, consists of three Trochees, and a Catalectic syllable. No resolved feet are admitted—

— ∪ | — ∪ | — ∪ | ≡

Nōn ēbūr nēque aurēūm.

It occurs once only, Od. II., xviii., placed alternately with an *Iambic Trimeter Catalectic*.

Non ebur neque aureum  
Mea renidet in domo lacunar  
Non trabes Hymettiae  
Premunt columnas ultima recisas  
Africa : neque Attali  
Ignotus haeres regiam occupavi.

## VII. MIXED VERSES.

This name may be applied to those verses in which two verses belonging to different classes are united, so as to form a single line, all the syllables of which are subject to the ordinary laws of prosody and versification.

Take as an example the following line, the first part of which is a *Dactylic Tetrameter Acatalectic*, and the second a pure *Trochaic Dimeter Brachycatalectic*—

|                                                                 |
|-----------------------------------------------------------------|
| Solvitur   acris hy   ems grat   a vice   veris   et Fav   oni. |
|                                                                 |
| <i>Dactylic Tetram. Acat.</i>                                   |
|                                                                 |
| <i>Troch. Dim. Brachycat.</i>                                   |

Or the following, which is made up of an *Iambic Penthemimer*, followed by a pure *Dactylic Dimeter*—

|                                            |
|--------------------------------------------|
| Vides   ut al   ta   stet nive   candidum. |
|                                            |
| <i>Iambic Penth.</i>                       |
|                                            |
| <i>Dactylic Dim. Acat.</i>                 |

Among mixed verses those deserving especial notice are, first,

## LOGAOEDIC VERSES,

which are formed by adding any number of Trochees to any Dactylic verse. They receive their name from *λογος*, *discourse*, and *ᾠοιδη*, *song*, because Dactylic verse is the lofty language of poetry, while the Trochaic approaches more nearly to ordinary discourse.

Of Logaoedic verses we may describe the

a. *Greater Archilochian*,

which is composed of a *Dactylic Tetrameter Acatalectic* followed by a pure *Trochaic Dimeter Brachycatalectic*. The first three feet may be either Dactyls or Spondees; the fourth is always a Dactyl—the last three Trochees—

|  |
|--|
|  |
|  |

Solvitur acris hyems grata vice | veris et Favoni.

The first syllable of the third foot ought to be Caesural, and the fourth foot ought to end with a word.



Horace uses this species of verse once in *Od. I.*, iv., where it is placed alternately with an *Iambic Trimeter Catalectic*<sup>1</sup>—

Solvitur acris hyems grata vice veris et Favoni  
 Trahuntque siccas machinae carinas  
 Ac neque iam stabulis gaudet pecus et arator igni  
 Nec prata canis albicant pruinis.

*b. Alcaic Decasyllabic,*

Composed of a pure *Dactylic Dimeter Acatalectic*, followed by a pure *Trochaic Monometer Acatalectic*—

— ∪ ∪ | — ∪ ∪ | — ∪ | — ∪

Flūmīnă | cōnstitēr | ĩnt ăc | ūto.

*Dact. Dim. Acat. + Troch. Mon. Acat.*

This forms the fourth line in the celebrated Alcaic or Horatian Stanza, of which we shall treat at large hereafter.

*c. Phalaecian Hendecasyllabic,*<sup>2</sup>

As it appears in the later Latin poets, Martial, Statius, &c., is composed of a Spondee, a Dactyl, and three Trochees—

— — | — ∪ ∪ | — ∪ | — ∪ | — ∪

Quōi dōn | ō lēpīd | ūm nōv | ūm lib | ěllum. *C. I.*, i.

*Dactyl. Dim. Acat. + Troch. Dim. Brachycat.*

Catullus, however, with whom it is a favourite measure, uses a Trochee not unfrequently in the first place<sup>3</sup>—

*Arīda* modo pumice expolitum. *I.*, 2.

And sometimes an Iambus—

*Mēas* esse aliquid putare nugas. *I.*, 4.

<sup>1</sup> Some prosodians consider this also to be a mixed verse, made up of an *Iambic Penthemimer* and a *Trochaic Dimeter Brachycatalectic*, dividing it thus:—

|                    |  |                               |
|--------------------|--|-------------------------------|
| Trahuntque siccas  |  | machinae carinas.             |
| ∪ —   ∪ —   —      |  | — ∪   — ∪   — ∪               |
| <i>Iam. Penth.</i> |  | <i>Troch. Dim. Brachycat.</i> |

<sup>2</sup> This is considered by Hephaestio as an *Antispastic Trimeter Catalectic*, p. 56, ed. Gaisford.

<sup>3</sup> In the specimen from the pen of Phalaecus himself, out of eight lines, three begin with a Trochee. See Brunck. *Analect. I.*, 421.

In one line of a very irregular piece, we have a Tribrach in the first place, excused by the inevitable necessity of a proper name—

*Cāmēriūm* mihi pessimae puellae. LV., 10.

In one instance, he admits a hiatus to shorten a long syllable—

Uno in *lectulō* erudituli ambo. LVII., 7.

We find also a syllable elided at the end of a line—

Quaenam te mala mens, miselle *Ravid(e)*  
Agit, &c. XL., 1.

But these licenses are avoided by later writers.

#### d. *Pseudo-Phalaeccian*

Is a variety of the former, used by Catullus in one short piece (LV.) along with the regular Phalaeccian. It consists of two Spondees, followed by three Trochees—

— — | — — | — ∪ | — ∪ | — ∪

Oramus si forte non molestum est. LV., 1.

Femellas omnes, amice, prendi. LV., 7.

Or of a Spondee followed by four Trochees—

— — | — ∪ | — ∪ | — ∪ | —

Te in circo te in omnibus libellis. LV., 4.<sup>1</sup>

Catullus employs the Phalaeccian Hendecasyllabic in I., II., III., V., VI., VII., IX., X., XII., XIII., XIV., XV., XVI., XXI., XXIII., XXIV., XXVI., XXVII., XXVIII., XXXII., XXXIII., XXXV., XXXVI., XXXVIII., XL., XLI., XLII., XLIII., XLV., XLVI., XLVII., XLVIII., XLIX., L., LIII., LIV., LVI., LVII., LVIII., and in LV. he uses it in combination with the Pseudo-Phalaeccian.

#### e. *Choriambico-Trochaic Tetrameter Brachycatalectic.*

We have already considered this as two separate verses, and described their structure when treating of the *Iambic Dimeter Catalectic*.

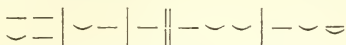
Among mixed verses, not Logaoedic, we reckon the

<sup>1</sup> But this line ought, probably, to be scanned—

T'in circ | o tē In | omui | bus lib | ellis.

*Alcaic Hendecasyllabic,*

Composed of an Iambic Penthemimer, followed by a pure Dactylic Dimeter Acatalectic—



Dissolve frigus ligna super foco. *H. I., ix., 5.*

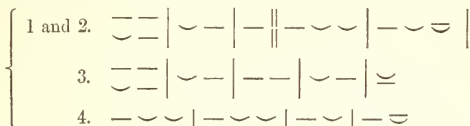
Vidēs, ut alta stet nive candidum. *H. I., ix., 1.*

This forms the first two lines of the Alcaic Stanza.<sup>1</sup>

Having now described the *Alcaic Hendecasyllabic*; *Alcaic Decasyllabic* (page 203); and *Alcaic Enneasyllabic* (page 198), we now proceed to discuss the Alcaic Stanza, which is formed by their combination.

*The Alcaic Stanza*

Consists of four lines, the first two are *Alcaic Hendecasyllabics*, the third an *Alcaic Enneasyllabic*, the fourth an *Alcaic Decasyllabic*, according to the following scheme :—



Nōn sī | trēcēn | īs || quōt quōt ē | ūnt dīes

Amīc | ē plāc | ēs || illācrīm | ābilem

Plūtōn | ā tāur | īs, quī | tēr āmpl | ūm

Gērŷōn | ēn Tītŷ | ōnquē | trīsti.

It will be necessary to make a few remarks on each of the component parts in succession, taking Horace as our model.

*First Two Lines of the Alcaic Stanza.*

1. According to the above scheme, it will be seen that the first foot in each of the first two lines may be either a Spondee or an

<sup>1</sup> We have a system of these in Claudian, *Nupt. Hon. Aug. et Mar.*—

Princeps corusco sidere pulchrior,  
Parthis sagittis tendere certior,  
Eques Gelonis imperiosior  
Quae digna mentis laus erit arduae?  
Quae digua formae laus erit igneae? &c.

Iambus. Horace, however, gives a decided preference to the Spondaic commencement. Out of 634 Alcaic Hendecasyllabics extant in his works, eighteen only have an Iambus in the first place—that is, about one in thirty-five.

Once only do we find two lines in succession beginning with an Iambus—

*Mētū* Deorum continuit ? quibus  
*Pēpercit* aris ? O utinam nova. I., xxxv., 37.

2. The fifth syllable ought always to be Caesural ; as in  
Non si treceñ | is || quotquot eunt dies.

Horace directly violates this rule twice<sup>1</sup>—

Mentemque lymphatam Mareotico. I., xxxvii., 14.  
Spectandus in certamine Martio. IV., xiv., 17.

In three instances the Caesura falls upon a preposition in composition, which may be separated from the word with which it is united ; but this is harsh, especially in the first of the following lines :—

Hostile aratrum exercitus insolens. I., xvi., 21.  
Antehac nefas āpromere Caecubum. I., xxxvii., 5.  
Utrumque nostrum incredibili modo. II., xvii., 21.

There is no objection to an elision after the Caesura ; as in

Regum timendorum in proprios greges. III., i., 5.  
Magnum illa terrorem intulerat Iovi. III., iv., 49.

The Caesura may be monosyllabic—

Est ut viro *vir* latius ordinet. III., i., 9.  
Aurum irreperitum *et* sic melius situm. III., iii., 49.  
In pulverem, ex *quo* destituit Deos. III., iii., 21.

Horace three times lengthens a short syllable, by virtue of the Caesural pause—

<sup>1</sup> Doering introduces a third in his edition of Horace, Od. III., ii., 5 :—

Vitamque sub divo trepidis agat.

But all MSS. and former editions have

Vitamque sub divo *et* trepidis agat.

Alcaeus frequently neglects the Caesura.

Angustam, amice, pauperiem pati. III., ii., 1.

Si non *periret* immiserabilis. III., v., 17.

Non sumtuosa blandior hostia. III., xxiii., 18.

Critics have endeavoured, in various ways, to amend these lines. In the first, they would read *amici* or *amicé*; in the second, *perirēnt*; in the third, *sumtuosâ hostiâ*, in the ablative.

A hiatus is found after the Caesural syllable in

Iam Daedaleo ocior Icaro. II., xx., 13.

where Bentley would read *tutior*, an emendation which he supports with even more than his wonted learning and ingenuity.

### *Third Line of the Alcaic Stanza.*

Particular attention must be paid to this line, since upon its construction the harmony of the stanza chiefly depends.

1. Although an Iambus is admissible in the first place, as in

*Ad arma cessantes ad arma.* I., xxxv., 15.

*Rēferre sermones Deorum, et.* III., iii., 71.

yet out of the total number of lines in Horace (317), ten only, or about one in thirty-one, begin with an Iambus.

2. Observe that in Horace the third foot is invariably a Spondee, while in Alcaeus, so far as we can gather from his fragments, it is uniformly an Iambus.

3. With regard to the words used at the beginning of the line, we must observe—

a. That a quadrisyllabic word, scanned as such, is nowhere found at the beginning of a line.

Three instances occur of a quadrisyllable, at the beginning of a line, in which the last syllable is elided—

*Robiginem* aut dulces alumni. III., xxiii., 7.

*Funalia* et vectes et arcus. III., xxvi., 7.

*Decurrere* et votis pacisci. III., xxix., 59.

b. Very rarely, at the beginning of the line, is a monosyllable followed by a trisyllable, with which it is connected so closely as to form a *quasi-quadrisyllable*. This happens twice only in Horace—

*Hunc Lesbio sacrare plectro.* I., xxvi., 11.

*Sors exitura, et nos in aeternum.* II., iii., 27.

In the latter the elision may seem to remove the objection.<sup>1</sup>

- c. There must never be any pause in the sense after a dissyllable or trisyllable at the beginning of a line, nor after words so connected as to form naturally such a combination;<sup>2</sup> thus, such lines as the following are objectionable:—

*Perstate, certatimque lacti.*<sup>3</sup>

*Victrix; triumphatosque sensus.*<sup>4</sup>

*Post fata; at aeternum virenti.*<sup>5</sup>

4. The rules to be observed, with regard to the end of the line, have been accurately defined by Doctor Burney.<sup>6</sup>

The third line of the Alcaic Stanza should not terminate with a trisyllable followed by an enclitic or other monosyllable, nor with a word of four or more syllables, and as seldom as possible with two dissyllables.

In the whole number of verses written by Horace, in the metre to which this canon refers, there is no example of a monosyllable at the end of a line following a word of more than two syllables, except in the case of elision.

There is one instance in which a monosyllable, not enclitic, closes the line, the word before not suffering elision but being a dissyllable—

*Depone sub laura mea; nec.* II., vii., 19.

In the following lines monosyllables, not enclitic, close the line, the word before suffering elision:—

*Regumque matres barbarorum, et.* I., xxxv., 11.

*Incude diffingas retusum in.* I., xxxv., 39.

*Vulcanus, hinc matrona Iuno, et.* III., iv., 59.

To which add, *piorum et*, II., xiii., 23; *triremi, et*, III., i., 39. *Deorum, et*, III., iii., 71, and vi., 3; *arvum et*, III., xxix., 7.

There are only three instances in Horace of quadrisyllables at the end of the third line of the Alcaic Stanza—

<sup>1</sup> See Preface to the *Musae Cantabrigienses*, Lond., 1810; and the remarks by Mr. Tate in *Classical Journal*, vol. xi., p. 352.

<sup>2</sup> *Mus. Cantab. Pref.*

<sup>3</sup> *Vida.*

<sup>4</sup> *N. Archius.*

<sup>5</sup> *Ibid.*

<sup>6</sup> *Monthly Review*, vol. xxv., p. 6.

Regumque matres *barbarorum, et.* I., xxxv., 11.

Ab insolenti *temperatum.* II., iii., 3.

Nodo coerces *viperino.* II., xix., 19.

Horace ends this line with two dissyllables eight times—

Pones iambis, *sive flamma.* I., xvi., 4.

Alcaee, plectro *dura navis.* II., xiii., 27.<sup>1</sup>

To which add, *necte flores*, I., xxvi., 7. *Posse rivos*, I., xxix., 11. *Grande munus*, II., i., 11. *Sive reges*, II., xiv., 11. *Parce, Liber.*, II., xix., 7. *Atque truncis*, II., xix., 11. All of these are in the first two books of the Odes.

Horace, in this part of the verse, never adds an enclitic to a monosyllable.

From what has been said above, it will appear that the Iambus and Catalectic syllable, which close the line, ought to be arranged according to one of the following varieties:—

I. In one trisyllabic word—

Deprome quadrimum *Sabina.* I., ix., 7.

Adpone nec dulces *amores.* I., ix., 15.

Deproeliantes nec *cupressi.* I., ix., 11.

II. A dissyllable followed by an enclitic—

Silvae laborantes *geluque.* I., ix., 3.

III. A dissyllable preceded by a monosyllable which may be enclitic—

Portare ventis quis *sub arcto.* I., xxvi., 3.

Morem verecundumque *Bacchum.* I., xxvii., 3.

IV. A dissyllable preceded by a short syllable at the end of a hyper-dissyllabic word—

Hunc Lesbio sacrare *plectro.* I., xxvi., 11.

Combining these remarks with those made with regard to the first part of the line, it will be seen that this verse will be most pleasing in its effect, when it is formed according to one of the four following models:—

<sup>1</sup> Taking in the following line—

Dura fugae mala, dura belli,

we have eight dissyllables in succession.

A. The first and best is when the line consists of three trisyllabic words, as—

Audita | Musarum | sacerdos  
Referre | sermones | deorum.

Or of words which unite naturally so as to form a similar combination—

In parte | regnanto | beati  
Nec sumit | aut ponit | secures  
Excisus | Argivis | ter uxor.

B. Next in merit are those lines which have a quadrisyllable in the middle, a dissyllable at the end—

Si fractus | illabatur | orbis.

C. Or a quadrisyllable in the middle, and a trisyllable at the end—

Visam | pharetratos | Gelonos.

D. Such a form as the following is unobjectionable, although the rhythm is inferior to that of the preceding :—

Delenit | usus | nec Falerna.

See *Musae Cantabrigienses Pref.*

#### *Fourth Line of the Alcaic Stanza.*

1. Each foot must not be comprehended in a word. This never takes place in Horace.

2. In the greater number of lines there is a Caesural syllable after the completion of the first Dactyl—

Insolit | os docuere nisus. IV., iv., 8.  
Egit am | or dapis atque pugnae. IV., iv., 12.

Which may be a monosyllable—

Iupiter | in | Ganymede flavo. IV., iv., 4.

When this is neglected, we commonly find a Caesural syllable after the completion of the second Dactyl—

Tempus Amazoni | a securi. IV., iv., 20.

Which may be a monosyllable—

Fallere et effigere | est | triumphus. IV., iv., 52.



Rarely we find a *Quasi-Caesura* only, in one or other of these places—

Vim stomach(o) adposuisse nostro. I., xvi., 16.

Exsili(um) | impositura cymbae. II., iii., 28.

Et Scythi(um) | inviolatus amnem. III., iv., 36.

Sollicit(am) | explicuere frontem. III., xxix., 16.

Nominis Asdrubal(e) | interemto. IV., iv., 72.

But in the first four the prepositions may be separated from the words with which they are compounded; and in the last, the proper name is a sufficient excuse.

In the following lines, this *Caesura* is altogether neglected:—

Quae caret ora cruore nostro. II., i., 36.

Pocula praetereunte lymp̄ha. II., xi., 20.

Hospitis ille venena Colcha. II., xiii., 8.

Promere languidiora vina. III., xxi., 8.

In the following, the preposition in composition may stand for a monosyllabic *Caesura*:—

Levia personuere saxa. I., xvii., 12.

Porticus excipiebat Arcton. II., xv., 16.

Elision takes place twice in Horace between the third and fourth lines of the stanza—

{ Sors exitura et nos in aetern(um)  
{ Exsilium impositura cymbae. II., iii., 27.

{ Cum pace delabentis Etrusc(um)  
{ In mare, nunc lapides adesos. III., xxix., 35.

But it ought to be remarked, that, although such an elision is to be regarded as a rare license, Horace carefully avoids terminating a line with a short vowel, when the next line begins with a vowel. The following are the only exceptions which I have observed in all the *Alcaic Odes*:—

Fias recantatis amica  
Obprobris, &c. I., xvi., 27.

Di me tuentur, Dis pietas mea  
Et musa cordi est, &c. I., xvii., 13.

Sparsisse nocturno cruore  
 Hospitis. Ille venena Colchæ  
 Et quicquid, &c. II., xiii., 7.

Indeed, an Alcaic line does not often end with a short vowel, even when the next line begins with a consonant.

Horace employs this stanza in thirty-seven Odes, viz. :—

Od. I., 9, 16, 17, 26, 27, 29, 31, 34, 35, 37.

II., 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20.

III., 1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29.

IV., 4, 9, 14, 15.

## VII. ASYNARTETE<sup>1</sup> VERSES.

This name is given to those verses which, like *Mixed Verses*, consist of two verses of different classes, united into one line; but they differ from mixed verses, inasmuch as the component parts are *not* subject to the ordinary laws of Prosody and Versification, since the last syllable of the first member of the verse may be either long or short, just as if it was the final syllable of a separate line.

Of Asynartete verses we shall describe, first, the

### a. Elegiambic.<sup>2</sup> No 1.

Which is composed of a pure *Dactylic Penthemimer*, followed by an *Iambic Dimeter Acatalectic*, according to the following scheme :—

|                                           |   |                          |
|-------------------------------------------|---|--------------------------|
| <i>Dactylic Penthem.</i>                  | + | <i>Iambic Dim. Acat.</i> |
| — ◡ ◡   — ◡ ◡   —   ◡ —   ◡ —   ◡ —   ◡ — |   |                          |

Scribere versiculos | Amore percussus gravi. II. E. XI., 2.

Inachia furere, | silvis honorem decutit. II. E. XI., 6.

Arguit et latere | petitus imo spiritus. II. E. XI., 10.

Libera consilia | nec contumeliae graves. II. E. XI., 26.

Fervidiore mero | arcana promorat loco. II. E. XI., 14.

Vincere mollitia, | amor Lycisci me tenet. II. E. XI., 24.

<sup>1</sup> From α privative and συναρτᾶω, I joint together; hence ἀσυναρτητος signifies, *not jointed together*.

<sup>2</sup> From Elegus and Iambus, because the first part of the line is the same with the latter half of the Dactylic Pentameter, and the second part is an Iambic verse.

It will be observed, that in the second, third, and fourth of these lines, the short final syllables in *furere*, *latere*, *consilia*, are considered long, in virtue of their position at the end of the *Dactylic Penthemimer*, while in the fifth and sixth there is a hiatus between the two members of the verse.

There are in all fourteen lines belonging to this species of Elegiambic verse in Horace, and out of these the five given above exhibit irregularities. It is not used in a system by itself, but is placed alternately with the Iambic Senarian, in Epod. XI.

Petti, nihil me, sicut antea, invat  
Scribere versiculos Amore percussum gravi.

*b. Elegiambic. No. 2,*

Is the same with the preceding, except that the *Iambic Dimeter* is placed *before* the *Dactylic Penthemimer*, thus :—

*Iambic Dim. Acat. + Dactylic Penthem.*

— — | — — | — — | — — | — — — | — — — | —

Tu vina Torquato move | consule pressa meo. *II. E. XIII., 6.*  
Reducet in sedem *vice*. | Nunc et Achaemenia. *II. E. XIII., 8.*  
Levare diris *pectora* | sollicitudinibus. *II. E. XIII., 10.*  
Findunt Scamandri *flumina* | lubricus et Simois. *II. E. XIII., 14.*

It will be observed, that in the second, third, and fourth of these lines, the short final syllables in *vice*, *pectora*, *flumina*, are considered long, in virtue of their position at the end of the Iambic Dimeter.

There are in all nine lines belonging to this species of Elegiambic verse in Horace, and out of these, the three given above exhibit irregularities. It is not used in a system by itself, but is placed alternately with the Heroic Hexameter in Epod. XIII.

Horrida tempestas coelum contraxit et imbres  
Nivesque deducunt Iovem ; nunc mare, nunc siluae,  
Threicio Aquilone sonant : rapiamus amici  
Occasionem de die ; dumque virent genua, &c.

*c. Priapeian,*

So called from being used in odes addressed to the god Priapus. It has received also the title of *Stesichorean*. By some it is classed

among *Trochaic verses*, by others among *Dactylics*, and by a third party, among *Antispastics*. But from the accurate description of it given by Marius Victorinus, p. 2598, we are entitled to consider it an *Asynartete*.

“Constat duobus metris, quorum prius est Glyconium octosyllabum, sequens Pherecratation syllaba deminutum, ita tamen, ut novissima Glyconii, id est, octava syllaba, longa sit, si natura brevi fuerit, velut.

“*Nereus ut caneret futa | grato Pyrrha sub antro.*

“Igitur, quod hoc versu Priapi laudes plerique canendo prosecuti sunt, *Priapeium* metrum nuncuparunt.”

This verse, then, is made up of a Glyconian (see p. 179), followed by a Pherecratean (see p. 180), the last syllable of the Glyconian being long or short, at pleasure, just as if it were at the end of a distinct line.

The Priapeian is used three times by Catullus, and the constituent parts are, of course, formed according to the model which he follows when he uses separately, the Glyconian and Pherecratean, each admitting a Trochee<sup>1</sup> in the first place, as well as a Spondee, which is contrary to the practice of Horace. The scheme, therefore, is as follows :—

*Glyconian + Pherecratean.*

— — — | — — — — | — — | — — — | — — — — | —

Tantumdem omnia sentiens || quam si nulla sit usquam. C. XVII., [20.

Quemdam municipem meum || de tuo volo ponte. C. XVII., 8.

Quercus arida rustica || conformata securi. C. XIX., 3.

Et salire paratum habes || sed vereris inepta. C. XVII., 2.

Nutrivi magis et *magis* || ut beata quotannis. C. XIX., 4.

Pro queis omnia *honoribus* || haec necesse Priapo. C. XIX., 17.

It will be observed, that in the last two quoted verses, the final syllables in *magis* and *honoribus* are accounted long by the license of the Asynartete.

Catullus employs these verses in a system in Carm. XVII., XVIII., XIX., but the authenticity of the last is more than doubtful.

Observe also, that the two irregularities noticed above both occur

<sup>1</sup> Not, however, an Iambus.

in this piece, and nothing similar is found in either of the two others, with the exception of the following line in XVII., 3:—

Crura ponticuli *adsulitantis*, inredivivus.

Where *adsulitantis* is a most unhappy conjectural emendation due to Scaliger. The reading of Vossius, *asculis stantis*, is far better, since it does not confound the two members of the verse, but all the MSS. seem to have *ex sulcis tantis*, which is not intelligible. Lachman has adopted *assulis*.

### IX. POLYSCHEMATISTIC, or ANOMALOUS VERSES,

Are those whose composition is so irregular and variable, that they cannot be classed with propriety under any of the above heads. Among these, we may fairly place

#### *Galliambic Verse.*

So called from the *Galli*, the priests of Cybele, by whom it was employed in their wild orgies. The only specimen of this verse extant is the magnificent poem of Catullus on Atys (LXIII.), which breathes the very spirit of the ancient dithyramb. In all probability the poets never intended to confine themselves by any very rigid laws in compositions of this nature, and therefore the critics who have so laboriously and so unsuccessfully endeavoured to determine with precision the structure of this metre, have been struggling with a shadow. The whole poem on Atys contains ninety-three lines only, and consequently, even granting that these were formed according to some acknowledged scheme, yet if it admitted numerous variations, as, from what we see, it must have done, the data we possess are not sufficient for the determination of the question.

According to Vulpius, it consists of six feet, of which

The first is generally an Anapaest, but sometimes a Spondeeus or a Tribachys.

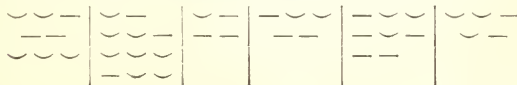
The second generally an Iambus, rarely an Anapaest, a Tribach, or a Dactyl.

The third generally an Iambus, rarely a Spondeeus.

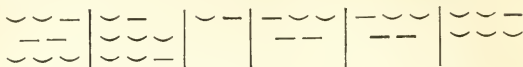
The fourth a Dactyl or Spondeeus.

The fifth often a Dactyl, sometimes a Cretic, or Spondeeus.

The sixth an Anapaest, and sometimes an Iambus preceded by a Cretic, according to the following scheme:—



Another scheme, given by a German translator of the poem, is as follows :—



We subjoin a few lines as a specimen :—

Egone a mea remota haec ferar in nemora domo?  
 Patria, bonis, amicis, genitoribus abero?  
 Abero foro, palaestra, stadio et gymnasiis?  
 Miser, ah miser, querendum est etiam atque etiam, anime.  
 Quid enim genus figurae est, ego non quod habuerim?  
 Ego puber, ego adolescens, ego ephebus, ego puer,  
 Ego gymnasii fui flos, ego eram decus olei.  
 Mihi ianuae frequentes, mihi limina tepida,  
 Mihi floridis corollis redimita domus erat,  
 Linquendum ubi esset orto mihi sole cubiculum.

C. LXIII., 58-67.

### *On the Union of different kinds of Verse.*

We have already noticed the combinations of different kinds of verse which are found in the purer Roman Classics; but it is necessary to explain the technical terms which have been invented by grammarians for the purpose of classifying them.

In the first place, a poem receives the name of *Monocolon*, *Dicolon*, *Tricolon*, &c., according to the number of different species of verse which it contains.

When a poem contains one species of verse only, it is called *Monocolon* (*μονος* and *κωλον*, *a limb*). The Eclogues, Georgics, and Aeneid of Virgil, the Satires and Epistles of Horace, the Metamorphoses of Ovid, are all examples of *Carmina Monocola*, since they consist of Hexameters alone; so also the first Ode of the first Book of the Odes of Horace is a *Carmen Monocolon*, since it is a system of Choriambic Trimeters, unbroken by any other species of verse; and so on.

When a poem contains two species of verse, it is called *Dicolon*. The Fasti and Epistles of Ovid, the Elegies of Tibullus and Propertius, which are composed of Dactylic Hexameters and Dactylic Pentameters placed alternately, are *Carmina Dicola*, so also those Odes which are composed in the Sapphic Stanza: the third of the First Book of Horace, which contains two different species of Choriambic verse; and a host of others.

When a poem contains three different species of verse, it is called *Tricolon*. Of this we have examples in the Alcaic Stanza, in

Horace, Ode I, v., which is composed of three different species of Choriambic verse ; and many others.

Another series of terms has been devised in order to point out the intervals after which the first species of verse used in any poem regularly recurs.

When the first species of verse recurs regularly after the second line, the poem receives the epithet of *Distrophon*.

Thus, poems composed in Elegiac verse are called *Carmina Dicola Distropha*; but a poem in the Sapphic Stanza, although *Dicolon*, is not *Distrophon*, because the first species does not recur regularly until after the fourth line.

When the first species of verse recurs after the third line, the poem receives the epithet *Tristrophon*, after the fourth line *Tetastrophon*, and after the fifth line *Pentastrophon*.

According to this system, a poem written in the Sapphic Stanza is termed *Carmen Dicolon Tetastrophon*, in the Alcaic Stanza, *Carmen Tricolon Tetastrophon*, while the Epithalamium of Julia and Manlius in Catullus (LIX.) is *Dicolon Pentastrophon*.

Observe, that this system of nomenclature is by no means perfect, as it does not point out the circumstances under which the first species of verse is repeated. Thus, in the Alcaic Stanza, the first two lines are in the same species of verse, the third and fourth are different from this and from each other; the grammarians call a poem in this stanza *Tricolon Tetastrophon*. But if a stanza of four lines is arranged in such a manner that the first line is one species of verse, the second and the third different from the first, but the same with each other, and the fourth different from any of the preceding; or if the first and second are different from each other, the third and fourth different from the two preceding, but the same with each other; then in either of these cases the poem must still be called *Tricolon Tetastrophon*. So a poem in the Sapphic Stanza is called *Dicolon Tetastrophon*; but if a stanza were composed containing one Sapphic line followed by three Adonies, the poem would still bear the same appellation.





## APPENDIX.

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### I.

#### THE HISTORY OF THE LATIN ALPHABET.<sup>1</sup>

AN ancient tradition, which seems to have been received without suspicion, and transmitted without variation, by historians, philosophers, and poets,<sup>2</sup> declared that an Oriental settler (Cadmus) from Phœnicia, introduced the knowledge of letters into Greece. All Roman writers who have touched upon this topic agree, that the Greeks first imported an alphabet into Italy. The statement of Dionysius of Halicarnassus,<sup>3</sup> who says that letters were brought by the Arcadians,—of Livy,<sup>4</sup> who attributes this specially to Evander,—of Tacitus,<sup>5</sup> who makes it the joint work of Evander and of Demaratus of Corinth,—and of Isidorus,<sup>6</sup> who refers it to Carmenta—were, in all probability, derived from the tradition more accurately expressed by Pliny<sup>7</sup> and Solinus,<sup>8</sup> who relate that the alphabet was brought into Latium by the Pelasgians, if we understand by Pelasgians, that ancient and widely diffused tribe, which was the common mother of the Greeks, and of the earliest civilized inhabitants of Ausonia.

There is, indeed, sufficient evidence, from the number and form of the characters, as they appear upon the most ancient monuments of the two countries, to prove that the old Greek and Roman alphabets were nearly if not altogether identical, and substantially the same with the Hebrew, the Phœnician, and the Samaritan alphabets. It may be proper to say a few words upon each of these separately.

#### HEBREW ALPHABET.

The Hebrew alphabet, written in the square character, which is usually referred to as the standard of comparison when treating of the ancient

<sup>1</sup> The student may consult with advantage the very elaborate *Varronianus*, by Dr. Donaldson (second edition, 1852), and the elegant treatise *On the Alphabet*, by Professor Key, of the London University.

A very complete collection of all the passages in the old grammarians connected with this topic is contained in the *Grammatik der lateinischen Sprache* of Schneider, Bd. I. & II., Berlin, 1819, 1821.

<sup>2</sup> Herod. V., 58, 59; Plutarch. Symp. IX., prob. 3; Zenodotus, ap. Diog. Laert. in Vita Zenonis. See also, Plin. H. N. VII., 56; Clem. Alex. Strom. I., &c.

<sup>3</sup> Antiq. Rom. I., c. 3.

<sup>4</sup> I., c. 7.

<sup>5</sup> Ann. XI., 14.

<sup>6</sup> Orig. I., 4.

<sup>7</sup> H. N. VII., 56, 57, 58.

<sup>8</sup> Cap. II., &c.

Semitic dialects, as known to us, consists of twenty-two letters, with the names of which all are familiar, as they are employed in the Bible to distinguish the twenty-two sections of the CXIXth Psalm. They are arranged as follows:—

|                      |                       |                      |
|----------------------|-----------------------|----------------------|
| 1. <i>Aleph</i> , א  | 8. <i>Cheth</i> , ח   | 16. <i>Ayin</i> , ע  |
| 2. <i>Beth</i> , ב   | 9. <i>Theth</i> , ט   | 17. <i>Pe</i> , פ    |
| 3. <i>Gimel</i> , ג  | 10. <i>Iod</i> , י    | 18. <i>Tsadi</i> , צ |
| 4. <i>Daleth</i> , ד | 11. <i>Caph</i> , כ   | 19. <i>Koph</i> , ק  |
| 5. <i>He</i> , ה     | 12. <i>Lamed</i> , ל  | 20. <i>Resh</i> , ר  |
| 6. <i>Vau</i> , ו    | 13. <i>Mem</i> , מ    | 21. <i>Shin</i> , ש  |
| 7. <i>Zain</i> , ז   | 14. <i>Nun</i> , נ    | 22. <i>Tau</i> , ת   |
|                      | 15. <i>Samech</i> , ס |                      |

Some grammarians add a twenty-third, namely, *Sin*, but this is merely a *Shin*, or *S*, without the aspiration, and the character is the same, except that the point is placed over the left limb, שׁ; hence it is not usually regarded as a distinct letter.

It is confidently asserted in many works upon etymology, that the old Hebrew alphabet consisted of only fifteen, or according to others, of sixteen characters, and that *Vau*, *Zain*, *Cheth*, *Theth*, *Samech*, *Tsadi*, and *Koph* were added by degrees at different periods. But there is not the slightest historical foundation for this statement, and it appears to have been invented because the ancient Greek and Roman alphabets were supposed to have originally consisted of fifteen or sixteen letters; but this supposition, as we shall point out below, is itself at variance with all the trustworthy evidence to which we can appeal.

#### PHOENICIAN ALPHABET.

The Phœnician alphabet, believed by the ancients to have been the parent of all the European alphabets, is known to us only from a very limited number of inscriptions and coins, in many of which the legends cannot be deciphered with certainty. In several comparative tables of alphabets, the Phœnician characters corresponding to the Hebrew *Vau*, *Zain*, *Theth*, *Samech*, and *Pe* are wanting; but Gesenius<sup>1</sup> has succeeded in establishing a complete correspondence between the Phœnician and Hebrew alphabets, with the exception, perhaps, of *Zain*, for which the Phœnician character cannot be identified with certainty.<sup>2</sup>

<sup>1</sup> *Scripturæ Linguaeque Phœniciae Monumenta*; Lips. 1837, 3 parts in 4to.

<sup>2</sup> Since writing the above, I have been informed by my friend Mr. Weir, the accomplished Professor of Oriental Languages in the University of Glasgow, that in the important Phœnician inscription, discovered a few years ago at Sidon, after the above mentioned work of Gesenius was published, a character occurs several times which unquestionably corresponds with the Hebrew *Zain*, thus rendering the identification of the two alphabets complete.

## OLD HEBREW AND SAMARITAN ALPHABETS.

The Old Hebrew (sometimes called the Old Samaritan) alphabet is made known to us by coins exclusively, chiefly those of the Maccabæan dynasty. It seems to correspond very closely with the Phœnician and Hebrew alphabets, but the characters for *Zain*, *Theth*, and *Samech* have not been identified. The whole twenty-two letters are used regularly in the Samaritan of MSS.

## GREEK ALPHABET.

The alphabet employed by the Greeks during the highest period of their literature consisted of twenty-four letters—

A, B, Γ, Δ, E, Z, H, Θ, I, K, Λ, M, N, Ξ, O, Π, P, Σ, T, Υ, Φ, X, Ψ, Ω.

The tradition, that letters were introduced into Greece from Phœnicia, is mentioned without an expression of suspicion by Herodotus,<sup>1</sup> who designates alphabetical characters by the terms *γραμματα Φοινικία* and *γραμματα Καδμυία*. Two late writers, the elder Pliny<sup>2</sup> and Plutarch,<sup>3</sup> have recorded that the Cadmean alphabet contained sixteen letters only—

A, B, Γ, Δ, E, I, K, Λ, M, N, O, Π, P, Σ, T, Υ;

and their statement was long received without question. Pliny, who alone enters into details, says that Palamedes, in the time of the Trojan war, added Θ, Φ, X, Ξ, and that Simonides of Ceos introduced H, Ω, Z, Ψ. He adds, that Aristotle maintained that the ancient number of letters was eighteen—

A, B, Γ, Δ, E, Z, I, K, Λ, M, N, O, Π, P, Σ, T, Υ, Φ,

and that Θ, X, were introduced not by Palamedes but by Epicharmus.

But it will not be difficult to show that these accounts, which, it will be observed, are conflicting, are altogether unworthy of credit.

1. The reference to Palamedes throws this portion of the statement of Pliny altogether beyond the pale of historical criticism.

2. No notice is here taken of two letters which, it is well known, belonged to the Greek alphabet at a very early period, although they subsequently fell into disuse—the *Digamma* and the *Koppa*, corresponding to the Hebrew *Vau* and *Koph*. Both of these are found on the oldest Greek inscriptions and coins; both, when they ceased to be used in writing, were retained as marks of number—the *Digamma* as the mark of 6, its proper place as corresponding to *Vau*, and *Koppa* as the mark of 90, its proper place between Π (80) and P (100), and both appear in their proper places and under their ancient forms in the Latin alphabet as F and Q. Moreover, it is highly probable that the symbol called *Sanpi*, Ϻ, used to designate 900, was originally a letter, perhaps the Hebrew *Tsadi*; but this is merely a conjecture.

3. The character H was certainly not invented or introduced by Simo-

<sup>1</sup> I., 58, 59.

<sup>2</sup> II. N. VII., 57.

<sup>3</sup> Sympos. IX., Qu. 3.

nides, for it occurs in inscriptions before his time. In these, however, it has the same force as among ourselves—that of a strong aspirate; and it is not improbable that Simonides may have first employed it to represent long  $\bar{e}$ .

4.  $\Theta$ , which corresponds in place to the Hebrew *Theth* or *Teth*, is found in the oldest inscriptions.

5.  $\Phi$  and  $\chi$ , although probably invented by the Greeks, since they find no place in the Hebrew alphabet, are met with in all the oldest inscriptions, with the single exception of that one engraved on a portion of a Doric pillar brought from the island of Melos, known to scholars as the *Columna Naniana*, and now or lately preserved at Venice in the Palazzo Tiepolo. In this we read twice  $\Pi\chi$  for  $\Phi$ , and once  $\chi\eta$  for  $\chi$ ; but it must not be concealed that many competent judges have regarded this inscription as spurious.

6. The letters wanting in the oldest Attic inscriptions, that is, in those dating before the close of the Peloponnesian war, are  $\eta$  with the force of long  $\bar{e}$ ;  $\Omega$ ; and the double consonants  $\Xi$  and  $\Psi$ . *Eta* and *Omega* had no distinguishing mark, but were written  $E$ ,  $O$ ; while  $\Xi$  and  $\Psi$  were written each as two separate consonants,  $\chi\varsigma$  and  $\phi\varsigma$ . It does not follow, however, that the characters in question were absolutely unknown up to the close of the Peloponnesian war; we can only assert that they were not admitted into public documents before that period.

Much new light has been thrown upon the whole question by the discovery, a few years ago, in a tomb at Cervetri, the ancient Caere, of a small black earthenware vase, now preserved in the Vatican in the Museo Gregoriano. Round the base of this vessel is an alphabet in very ancient characters; and round the body the consonants are coupled with the vowels in turn, so as to form a syllabarium or primer. The most experienced antiquarians and the most acute philologists have decided that this is the oldest monument in existence bearing upon the history of the Greek alphabet, and that there is every reason to believe that it is a relic of the earliest inhabitants of Agylla (afterwards Caere) which is uniformly represented by ancient writers to have been one of the most ancient cities in Italy, and to have been founded at a very remote epoch by Greeks or Pelasgians. The alphabet on the vase consists of twenty-five letters, in very archaic characters,<sup>1</sup> arranged as follows:—

A, B, C,<sup>2</sup> Δ, E, F, Z, H, Θ, I, K, Λ, M, N, Ξ, O, Π, Q, P, Σ, T, Τ, X, Φ, Ψ.

It will be remarked that—

1. We here find the F, or *Digamma* or *Vau*, and the Q or *Koph*, both of which subsequently dropped out of the Greek alphabet, being retained as marks of number only, while both were preserved as letters in the Latin alphabet.

2. The long vowels, *Eta* and *Omega*, are both wanting, as in Latin.

<sup>1</sup> For a minute description of the vase and a fac-simile of the inscriptions, see the very elaborate and interesting work by Mr. Dennis, entitled *Cities and Cemeteries of Etruria*, vol. ii., p. 53; and for a full discussion of the philological bearing of this monument, see the paper by Lepsius in the *Annali* of the Roman Archaeological Institute for 1836.

<sup>2</sup> This is the most ancient form of Γ.

3. The character H here, as in other early Greek monuments, denotes merely a strong aspiration, the force which it retained in the Latin, and still holds in modern alphabets.

4. As far as arrangement is concerned, X is placed before Φ.

5. The above alphabet, down to T, corresponds exactly in arrangement with the Hebrew, omitting *Tsadi*, and the four letters not belonging to the Hebrew alphabet, viz., Υ, Φ, X, Ψ, are all placed together, exactly as we should have expected, at the end.

The conclusion which we draw from the above remarks, and which seems almost irresistible, is, that the original Greek alphabet was absolutely identical with the Phœnician, Samaritan, and Hebrew; and we shall proceed to show that it was identical with the Latin also.

#### LATIN ALPHABET.

The Latin alphabet, in the earliest form known to us, consisted of twenty letters:—

A, B, C, D, E, F, H, I, K, L, M, N, O, P, Q, R, S, T, V, X.

The letter G was introduced at some date after B.C. 259; while Y and Z, which found a place only in Greek, or at least in foreign words, were not brought into general use until a still later period.

That X was regarded as the last letter in the Latin alphabet proper, is proved by the words of Quintilian (I., iv., 9) ... *et nostrarum ultima X* ... and by the account given by Suetonius in his life of Augustus (c. 88) of the secret writing employed by that Emperor; while Cicero (De N. D. II., 37) reckons the number of letters at twenty-one, including, of course, G.

Upon some of the letters it may be useful to make a few remarks. We shall begin with the cognate group of gutturals, C, G, K, Q; and, first, of

#### C, G.

We have pointed out above that G is omitted in the earliest form of the Latin alphabet, and it will be observed that C occupies the place held by Γ in the Greek alphabet. It seems certain that C originally had the sound of G, or rather, perhaps, a sound intermediate between G and K. When G was introduced it superseded C in all those words in which the *Gamma* sound predominated, while the character C was retained in those words in which it had the *Kappa* sound, and in process of time almost entirely superseded K.

That C had originally a *Gamma* sound, and that the character G was introduced at a comparatively late period, can be proved by satisfactory evidence.

1. Plutarch (Q. R. 51), when endeavouring to establish an etymological connection between the words *μαγειρος* and *macellum*, observes that C (or K) and G are cognate letters, and that the Romans did not make use of G until a late period, it having been added to their alphabet by Spurius Carvilius—ὁψὲ γὰρ ἔχρησαντο τῷ γαμμα, Καρβιλίου Σπορείου προσεξευρόντος. This person is supposed to have been the freedman of Spurius Carvilius Ruga, celebrated as the first Roman who repudiated his wife, an event which took place B.C. 235-B.C. 227. The statement that G was

introduced at a comparatively recent epoch is to be found also in Festus, Quintilian, Ausonius, and many of the later grammarians.

2. The inscription on the base of the Duillian column, the earliest monument of the Latin language on which any reliance can be placed, was engraved, in all probability, soon after the event which it commemorates, that is, soon after B.C. 259. Here we find no trace of G, but read —LECIONES—MACISTRATOS—EXFOCIONT—(PU)CNANDOD—MACIS—(TRATU)—CARTACINIENSIS—PUC(NANDOD)—CARTACINIENS . . . instead of *Legiones, Magistratus, Exfugiant, Pugnando, Cartaginiensis, &c.* Again, in the Senatus Consultum de Baebianalibus, which belongs to B.C. 186, we find MAGISTER—MAGISTRATUM—PROMAGISTRATUO—FIGIER—GXOSCIER—AGRO, &c.;—thus corroborating the evidence of Plutarch as to the time when G was introduced.

On the other hand, in the epitaph on Scipio Barbatus, who was consul B.C. 298, and must have died before B.C. 250, we read the words GNAIVOD—PROGNATUS—SUBIGIT,—which would seem to contradict the assertion that G was introduced as late as B.C. 237. But, in the first place, a doubt may arise as to the fact of the inscription having been correctly copied; for the difference between the form of C and that of G, as the latter appears upon the older monuments, is very slight, and can scarcely be distinguished on the coarse peperino of which Scipio's tomb is composed. A slight flaw in the stone might thus be easily mistaken for the cross stroke of the G; and some editors actually give SUBICIT for SUBIGIT; while Quintilian, as we shall see below, tells us that the praenomen *Caius* or *Gaius* was one of those words in which C was always retained, although pronounced like G. In the second place, even if we admit that the inscription has been accurately copied, there is another consideration which deserves serious attention. The epitaph on Lucius Scipio, the son of Barbatus, exhibits the language under a more archaic form than that upon his father, while the tomb of Barbatus is remarkable for its graceful shape and ornaments, displaying evidently the taste of a Greek artist. Hence we are led to the conclusion that both the tomb and the inscription may have been tributes paid to the memory of Barbatus a considerable period after the date of his decease.

3. Not only does the Latin C occupy the same place in the alphabet as the Greek Γ, but it is well known that in early Greek inscriptions the Γ has exactly the form of a semicircular C. Thus, on the oldest coins of Gela, Rhegium, and Agrigentum, we find the legends CEAAΣ—PECINON—AKPACAS.

Even after G had been fairly established, the character C still lingered in some words. Thus in the praenomens GAIUS and GNEUS the G sound was quite distinct; but it was the usual, although not uniform practice, down to a late period, to employ the abbreviations C. and CN., in preference to G. and GN. So also Servius on Virgil (G. I., 194), tells us that the word *amurca* (ἀμύργη), although written with a C, was pronounced *amurga*; and in the Praenestine Calendar, preserved in the Vatican, we remark FRVCVM for FRVGVM. Moreover, in a few words, as far as we can trust existing MSS., C and G seem to have been employed indifferently—we have as good authority for *gurgulio*, *vigesimus*, *trigesimus*—as for *curculio*, *vicesimus*, *tricesimus*; while on a set of consular denarii,

supposed to belong to a *Gens Ogubia*, a *Gens Carrilia*, and a *Gens Vergilia*, we find the two former names sometimes as OCVL. CAR. and sometimes as OGVL. GAR.

It must be borne in mind that the Latin C was always sounded hard, as in the English word *Cat*, and never had the S sound, which we give to it in such words as *certain* and *civil*. In fact, the sound of C seems to have been identical with that of K; and hence the Latin proper names *Cicero* and *Caesar*, which we pronounce as *Sissero* and *Seesar*, were written by the Greeks *Κικέρων* and *Καίσαρ*. How C came in process of time to have the force of S in certain words may be perhaps explained from the fact that the character C, which in the oldest Greek inscriptions represented *Gamma*, was frequently employed in Greek inscriptions of a late date to represent Σ. Thus the epithet Σεβαστος (*Augustus*), continually appears on Greek imperial coins under the abbreviated form CEB.

### K.

There seems to be no foundation whatever for an assertion to be found in two very late grammarians, Isidorus of Seville<sup>1</sup> and Petrus Diaconus,<sup>2</sup> that K was introduced into the Latin alphabet by a schoolmaster named Salvius or Sallustius. On the contrary, there is every reason to believe that K, which is found in the Hebrew, Phœnician, and oldest Greek alphabets, was one of the original constituents of the Latin alphabet also. At no period, however, does it seem to have been extensively employed, and it entered into those words only in which it was followed by the vowel A.<sup>3</sup> After the introduction of G, C was completely identified in sound with K, which from that time forward almost disappeared from the language. Hence Quintilian, Ausonius, and the grammarians, speak of it as a superfluous letter, used only as a mark or abbreviation for a very few words, chiefly KAPUT—KALUMNIA—KALENDÆ—and the proper name KAESO. *Carthago* seems to have been frequently written *Karthago*; but we read *Cartacinensis* on the Duillian column.

We find a few examples of K in inscriptions and on coins down to a late period—such as ARKA—DEDIKAVERUNT—EVOKATUS—PARKARUM—VOLKANO; and the names KALENUS and PALIKANUS on denarii of the *Gens Fufia* and *Gens Lollia*. These may probably be regarded justly as mistakes of the artizans, but they at the same time prove that the letter and its sound were not forgotten. On the other hand, the appearance of K in the words KARUS, KARISSIMUS, KARITAS, &c., is of such frequent recurrence, that it cannot be purely accidental; and Velius Longus (p. 2218) says ... *religiosi quidam* (i. e., persons scrupulously precise in the matter of orthography) *epistolis subscribunt* KARISSIME per K et A. ...

The very rare cases in which K is followed by some letter other than A belong to words transplanted from the Greek—such as KLEPSYDRARIUS—KRISTUS,—or are evident blunders of the stone-cutters, as Kos. for Cos.

<sup>1</sup> I., 4.

<sup>2</sup> p. 1582.

<sup>3</sup> The only examples of K in the older inscriptions are—1. In the epitaph on Cnaeus Seijo Hispanus, where we read SL. IVDIK, i. e., *Stilitibus indicandis*, and, 2. In the S. C. regarding the Tiburtines, where the word KASTORVS, i. e., *Castoris*, occurs.

## Q.

We have seen that Q, or Koph, or Koppa, was a constituent of the Hebrew, Phœnician, and early Greek alphabets; and it seems from the first to have belonged to the Latin alphabet also. There is no foundation for the assertion made by some of the grammarians, that it was introduced at a late period, and was merely an abbreviation for the combination CV.<sup>1</sup>

Q, as we have already stated, disappeared at an early period from the words of the Greek language, and was retained merely as a mark to denote the number ninety.

On the other hand, Q was at all periods employed as a letter by the Romans, but only to a very limited extent. It was not used except when followed by the vowel V, and when V was itself followed by another vowel, with which it coalesced, so as to form one syllable, producing a sound which, according to Quintilian, was entirely unknown in Greek, and not capable of being expressed in Greek characters. Of this we have examples in such words as *Qua*, *Quæ*, *Quæro*, *Queror*, *Quintus*, *Quoties*, *Quum*, *Equa*, *Inquiro*, *Liquor*, *Reliquus*—in all of which *Qu* and the vowel following coalesce, so as to form one syllable, although the combination is not regarded as a diphthong, and in no way affects the natural quantity of the vowel following V. Thus *Quæror* and *Quiritēs* are respectively a disyllable and a trisyllable, with the first short. *Inquiro* is a trisyllable, with the second long.

We know that in those words in Greek into which Q originally entered, such as *QOPINΘOS*, it was eventually superseded by K, and it is probable that, when enunciated independently, it was not distinguishable in sound from C or K. There is no pretext, however, for terming it a superfluous letter in Latin, for it seems to have been always employed in preference to C, in cases similar to those noticed above, when V was followed by a vowel with which it coalesced; whereas when V is preceded by C, and followed by a vowel, it does not coalesce with the latter, but forms a distinct syllable—thus, it is correct to write *reliquus*—*aqua*—*æquus*; not *relicus*—*acua*—*æcus*; while, on the other hand, we must write *aciō*—*aciuntur*; not *aqno*—*aquntur*. There are a few, and only a few, doubtful exceptions, in such words as *cum* (adv.)—*cuius*—*cui*—which certainly appear, towards the close of the republic, to have been used indifferently with, if not in preference to, the more ancient and correct forms—*quom*—*quouis*—*quoi*.

But since Q, when pronounced independently, was identical in sound with C or K, it was natural that persons not conversant with the strict rules of orthography should occasionally employ it erroneously instead of C, especially before V, even when V was not followed by another vowel. Hence Charisius (p. 83) thinks it necessary to warn his readers that they ought to write *pecunia*, and not *pequnia*; and we actually find this word

<sup>1</sup> See Vel. Long., p. 2218, Terent. Maur., p. 2399. Hence Mar. Victor., p. 2452, calls Q a *nova litera*; but in p. 2468 he places it among the original sixteen Cadmean letters; and in p. 2459 expressly says, that it was not a letter of Roman invention. Isidorus (I., 4) goes so far in ignorance as to assert that Q was to be found neither in Hebrew nor Greek.



written with a Q in inscriptions (*e. g.*, Orell., n. 745); so also QURTIUS for CURTIUS (Orell., n. 3946), and QULINA for CULINA (Orell., n. 3302). But these mistakes are not common, and there seems to have been rather a tendency to supersede Q, even in the regular combination QU, by C. Thus Priscian (p. 560) gives *Arquus—Coquus—Oquulus—Quur—Quum*—as archaic forms of *Arcus—Cocus—Oculus—Cur—Cum*: and in the S. C. de Bacchanalibus we have OQTOLTO for OCCULTO. In several words *Qu* appears in the root, and is replaced by C in the derivative, as *Sequor, Secundus; Torqueo, Torcular; Quatio, Concutio; Aliquis, Alicubi, Alicunde, &c.*; and, on the other hand, we occasionally find *Qu* in the derivative, while it has disappeared from the root, thus—*Cunire, Inquinare; Stercus, Sterquilinum; Colo, Inquilinus; Lacus, Laquear; Quercus, Querquetulanus*.

We may proceed to quote a few of the most important passages bearing upon the four letters which we have now discussed.

*Festus, s. v. PRODIGIA*, p. 229, *ed. Müller*—

*Prodigia quod praedicunt futura, permutatione G literae, nam quae nunc C appellatur, ab antiquis G vocabatur.*

And again, *s. v. ORCUM*, p. 202—

*Orcum quem dicimus, ait Verrius ab antiquis dictum Uragum quod et V literae sonum per O efferebant: per C literae formam nihilominus G usurpabant. See also s. vv. ACETARE, QUINCENTUM.*

Auson. *Eidyll. XII.*, 20—

Haec tribus in Latio tantum addita nominibus K,  
Praevaluit postquam Gammae vice functa prius C,  
Atque alium prae se titulum replicata dedit Q.

Plutarch, *Q. R.*, 51—

Και γὰρ τὸ  $\bar{\eta}$  πρὸς τὸ  $\bar{\gamma}$  συγγενεῖαν ἔχει παρ' αὐτοῖς· ὅψε γὰρ ἐκρησαντο τῷ γὰμμα, Καρβιλίου Σπορίου προσεξευραντος.

And again, 56—

Ὅψε δ' ἤρξαντο μισθὸν διδάσκειν καὶ πρῶτος ἀνέφξε γραμματοδιδασκαλεῖον Σπορίος Καρβίλιος ἀπελευθερὸς Καρβιλίου τοῦ πρῶτου γαμετῆν ἐμβαλόντος.

The date assigned to this divorce varies from B.C. 235–B.C. 227. See Clinton on B.C. 231.

*Quintil. I.*, vii., 28. . . . Nam et *Gaius* C litera notatur, quae inversa  $\mathcal{G}$  mulierem declarat; . . . . nec *Gneus* eam literam in praenominis nota accipit qua sonat.

*Diomed.*, p. 417.—G nova est consonans, in cuius locum C solebat apponi, hodieque cum *Gaium* notamus *Caesarem*, scribimus C. *Caesarem*. *Comp.* p. 420.

*Mar. Victorin.*, p. 2469. . . . C autem et nomen habuisse G et usum praestitisse, quod nunc *Caius* per C. *Cneius* per Cx., quamvis utriusque syllabae sonus G exprimat, scribuntur.—And precisely to the same effect, *Terent. Maur.*, p. 2402, 2410.

Again, *Mar. Victorin.*, p. 2459, when speaking of G, says—Pro quo apud antiquos C poni solitum, ut, pro agro *Gabino, Cabino*; pro lege, *lece*; acna pro *agna*; auctio certe ab *augendo* dicta est; et numeri cum habeant C, ut *ducenti, trecenti, sexcenti*, G reliqui habent, ut *quadringenti*,

*nongenti*: [cum G] tertio [quoque] ordine, ut apud Graecos quoque, positum est C pro G, et suo loco K, post receptum C, supervacuum esse coepit.—In p. 2468, Marius Victorinus commits the mistake of supposing that the Latin G is the same with the Greek  $\epsilon$ , the symbol for the number 6; while in reality the character in question is merely one of the forms of the Digamma.

It will be observed that Marius Victorinus, in the passage quoted above, says that K became superfluous after the introduction of C. We shall find that the same opinion was held with regard both to K and Q by several of the grammarians who precede him.

*Quintil.* I., vii., 10.—Nam K quidem in nullis verbis utendum puto, nisi quae significat etiam ut sola ponatur. Hoc eo non omisi, quod quidam eam, quoties A sequatur, necessariam credunt: quum sit C litera, quae ad omnes vocales vim suam perferat.

Again, I., iv., 7.—At grammatici saltem omnes in hanc descendunt remnū tenuitatem: desintne aliquae nobis necessariae literae . . . . . an rursus aliae redundant (praeter illam aspirationis notam, quae, si necessaria est, etiam contrariam sibi poscit) ut K quae et ipsa quorundam nominum nota est, et Q, cuius similis effectus specieque, nisi quod paulum a nostris obliquatur, *Koppa*, apud Graecos nunc tantum in numero manet: et nostrarum ultima X, qua tamen carere potuimus, si non quaevissemus.

Again, XII., x., 30, when speaking of Q, he observes—Duras et illa syllabas facit, quae ad coniungendas demum subiectas sibi vocales est utilis, alias supervacua; ut *equos* hac et *equum* scribimus; quum etiam ipsae hae vocales duae efficiunt sonum, qualis apud Graecos nullus est, ideoque scribi illorum litteris non potest.

*Diomed.*, p. 417, when describing the consonants—Ex his quibusdam supervacuae videntur K et Q, quod C litera harum locum possit implere, sed invenimus in *Kalendis*, et quibusdam similibus nominibus, quod K necessario scribitur: et quod secundum consuetudinem Q scribitur, cum in una eademque syllaba V litera antecedit, et habeat sibi adiunctam aliam vocalem, ut, *Quirinus*.

And again, p. 419—K consonans muta supervacua, qua utimur quando A correpta sequitur, ut, *Kalendae*, *Kaput*, *Kalumniae*.

*Priscian.* I., p. 543.—K enim et Q quamvis figura et nomine videantur aliquam habere differentiam, cum C tamen eandem tam in sono vocum, quam in metro continent potestatem: et K quidem penitus supervacua est, nulla enim ratio videtur eui, A sequente, K scribi debeat. *Carthago* enim et *Caput*, sive per C sive per K scribantur, nullam faciunt, nec in sono nec in potestate, eiusdem consonantis differentiam. Q vero propter nihil aliud scribenda videtur esse, nisi ut ostendat sequens V, ante alteram vocalem in eadem syllaba positam, perdere vim literae in metro.

Again, p. 544.—Auctoritas quoque tam Varronis quam Macri, teste Censorino, nec K nec Q neque H in numero adhibet litterarum.

*Terent. Scaur.*, p. 2252.—K quidam supervacuum esse literam iudicaverunt, quoniam vice illius fungi C satis posset, sed retenta est, ut quidam putant, quoniam notas quasdam significaret, ut *Kesonem*, ut *Kaput*, et *Kalumnia* et *Kalendas*. He adds, that the ancients never used this letter except when it was followed by A.

On K, Q, see also Val. Prob., p. 1436; Donat., p. 1737; Serg., p.

1828; Cledon., p. 1883; Mar. Victor., p. 1945; Vel. Long., p. 2218; Terent. Maur., p. 2400.

## F, V.

The consonants F, V, deserve especial notice, since they are the representatives in Latin of a Greek letter, on which the researches and controversies of the learned have bestowed no small celebrity—the Aeolic Digamma.

No scholar now imagines that Latin was *derived* from the Aeolic dialect of Greek, and scarcely any one doubts that the Greek language, the Latin, and various branches of the Teutonic, had a common parent. Certain consonants existed in this ancient tongue, which, gradually, were either lost or modified in some of those which sprung from it, and among these was a strong, rough labial, which is still extant in many old Greek inscriptions and coins, which was unquestionably still in use, partially at least, in the time of Homer, but subsequently disappeared from almost all the dialects except that of the Aeolians, by whom it was both written and pronounced long after it had been dropped by the other Greeks, except as a mark of number.

From this circumstance, the later grammarians, who supposed it to be peculiar to this dialect, attached to it the epithet of *Aeolic*, while they gave it the name of "*Digamma*," from its form, which is that of two Gammas, one placed above the other, F.

Its proper appellation is *Vau*, the name which it has in the Hebrew alphabet, and which it bore among the Aeolians.—(See *Priscian*, p. 545.)

There is a well known passage in Dionysius of Halicarnassus,<sup>1</sup> where it is described as a Gamma with *two* horizontal lines joined to the perpendicular.

Τοῦτο δ' ἦν ὡσπερ γὰμμα διτταῖς ἐπὶ μίαν ὀρθὴν ἐπιζευγνυμένων ταῖς πλάγαις.

So also Agnaeus Cornutus, quoted by Cassiodorus<sup>2</sup>—

Est quaedam litera in F literae speciem figurata, quae digamma nominatur quae duos apices ex *Gamma* litera habere videtur.

This description completely corresponds with its appearance upon ancient monuments, where it is for the most part found under the shape F, or F,<sup>3</sup> thus presenting a complete type of the Roman F.

The fact that many of the forms of the original language, especially those connected with this letter, were preserved in the Aeolic dialect and also in Latin, gave rise to the erroneous opinion alluded to above, that the latter was derived from the former. This circumstance also renders Latin of great use to the Greek scholar, by enabling him to enlarge with certainty the scanty list of words once written with the Digamma, which he can collect from ancient monuments; while, at the same time, it is in the highest degree interesting to the Latin philologist, by enabling him to trace, distinctly, the connection between the two languages, in many cases where the ordinary rules of etymology would have afforded little assistance.

We shall now proceed to point out the different aspects which the Digamma assumes in Latin, adding a few examples in each case, the number of which may be easily increased by the intelligent student.

<sup>1</sup> A. R. I., 20.

<sup>2</sup> P. 2282.

<sup>3</sup> For this and its other shapes, see Boeckh, *Corpus Inscript. Graec.*

1. The Digamma is represented by F in several Latin words, while it has totally disappeared from the corresponding Greek ones.

Thus, ῥηγυρμι or ῥαγω, is the same with *Frango*.<sup>1</sup>  
 ῥιγω — — — *Frigeo*.

2. In many cases where the Digamma was attenuated into one of the softer labials, π, β, φ, we find in Latin the old rough F.

|                           |   |   |   |                   |
|---------------------------|---|---|---|-------------------|
| Thus, πλεω, πλεκτος,      | . | . | . | Flecto.           |
| πειρω, πορος,             | . | . | . | Foro (to pierce). |
| βρυω,                     | . | . | . | Frutex, Fructus.  |
| βρεμω,                    | . | . | . | Fremo.            |
| Φερω,                     | . | . | . | Fero.             |
| Φηγος (Dor. Φαγος),       | . | . | . | Fagus.            |
| Φημη (Dor. Φαμια),        | . | . | . | Fama.             |
| Φλεγμια, Φλεμμια,         | . | . | . | Flamma.           |
| Φυγη,                     | . | . | . | Fuga.             |
| Φυλλον,                   | . | . | . | Folium.           |
| Φυω,                      | . | . | . | Fui.              |
| Φηρ (Aeolic form of θηρ), | . | . | . | Fera.             |
| Φρατηρ,                   | . | . | . | Frater.           |
| Φωρ,                      | . | . | . | Fur.              |

3. But the Digamma appears in Latin most frequently as the consonant V.

a. At the beginning of a word.

| Old Greek. | Later Greek. | Latin.    |
|------------|--------------|-----------|
| Φειδω,     | ειδω,        | Video.    |
| Φεντερω,   | εντερω,      | Venter.   |
| Φεσπερος,  | εσπερος,     | Vesperus. |
| Φεστια,    | εστια,       | Vesta.    |
| Φηρ,       | ηρ,          | Ver.      |
| Φις,       | ις,          | Vis.      |
| Φιον,      | ιον,         | Viola.    |
| Φικος,     | οικος,       | Vicus.    |
| Φοινος,    | οινος,       | Vinum.    |

b. In the middle of a word.

|          |         |          |
|----------|---------|----------|
| αιΦων,   | αιων,   | aeVum.   |
| αΦορνος, | αορνος, | aVernus. |
| ΑχαΦοι,  | Αχαοι,  | Achivi.  |
| διΦος,   | διοσ,   | diVus.   |
| κλαΦις,  | κλαις,  | claVis.  |
| ναΦυς,   | ναυς,   | naVis.   |
| οΦις,    | οϊς,    | oVis.    |
| υλΦη,    | υλη,    | silVa.   |
| ωΦον,    | ωον,    | oVum.    |

<sup>1</sup> *Φηγίς* was used by the Aeolian Alcaeus, according to Trypho. Thiersch, G. G. § CLII.

c. Both at the beginning and in the middle.

Old Greek,

Later Greek,

Latin.

$\Phi\epsilon\lambda\epsilon\Phi\omega$ ,

$\epsilon\iota\lambda\epsilon\omega$ ,

VolVo.

4. It is sometimes found under the still softer form of B.

$\pi\iota\Phi\omega$ ,

$\pi\iota\omega$ ,

biBo.

We are told<sup>1</sup> that the ancient forms of

Hordeum, Hoedus, Hircus, Hariolus,  
were Fordeum, Foedus, Fircus, Fariolus,

which is analogous to what took place in Greek, where we see the Digamma passing into the aspirate, in such words as  $\epsilon\sigma\pi\epsilon\rho\sigma$ ,  $\epsilon\sigma\tau\iota\alpha$ ,  $\epsilon\lambda\epsilon\nu\eta$ .

Several words occur in Homer in which the Digamma appears to be assumed or omitted according to the convenience of the poet.<sup>2</sup> Of this we find an apt illustration in Latin, where

|            |     |                     |
|------------|-----|---------------------|
| Cupivi     | and | Cupii,              |
| Petivi     | ... | Petii,              |
| Audiverant | ... | Audierant,          |
| Amaverunt  | ... | (Amācrunt) Amarunt, |

and the like, were in use at the same time, the V being retained or rejected at pleasure.

We have thus seen that when the Digamma disappeared from the more highly cultivated dialects of Greek, traces of its former presence remained in the softer sounds of  $\Phi$ ,  $\pi$ ,  $\beta$ , while in other cases it vanished totally, or left its shadow only in an aspirate.

It not unfrequently passed also into the vowel  $\gamma$ .

Thus,  $\beta\omicron\nu\varsigma$ ,  $\beta\omicron\omicron\varsigma$ , which in Latin is *bos*, *bovis*,

was manifestly  $\beta\omicron\Phi\varsigma$ ,  $\beta\omicron\Phi\omicron\varsigma$ , the Latin losing all trace of the Digamma in the nominative, and recovering it in the genitive, while exactly the reverse takes place in the Greek.

So the  $\nu$  in  $\Lambda\chi\iota\lambda\lambda\epsilon\nu\varsigma$ ,  $\omicron\delta\delta\omicron\sigma\sigma\epsilon\nu\varsigma$ , is the remnant of the Digamma which is lost in Achilles, Ulysses.

Now, precisely the same changes took place internally in the Latin language itself, the consonant V passing frequently into the vowel V. Thus we have—

|                        |
|------------------------|
| Faveo, favior, fautor; |
| Lavo, lavatus, lautus; |
| Navis, navita, nauta;  |

and this fact is particularly valuable, as it serves to explain the poetical licenses (which have been noticed in the body of this work, under the head of Archaisms), by which *silvæ*, *solvunt*, *evolvam*, *pervolvunt*, &c., are scanned as *silvæ*, *soluunt*, *evoluam*, *pervoluunt*, &c.

The Digamma, under its proper form, was always a consonant: so was the Roman F. But the Roman character V discharged the functions of

<sup>1</sup> Quintil. I., c. 4; Terentius Scaurus, p. 2250; Velius Longus, p. 2230.

<sup>2</sup> Thiersch, G. G. § CLVIII.

two distinct letters, a consonant and a vowel; when a consonant, it represents the Digamma—when a vowel, it corresponds to our own U.

Agnaeus Cornutus, in the compilation of Cassiodorus, Putsch., 2282.—Nos hodie V litteram in duarum litterarum potestatem coegimus; nam modo pro digamma scribitur, modo pro vocali. Vocalis est cum ipsa per se est. Hoc enim cum caeteris quoque vocalibus patitur. Si cum alia vocali, digamma est, quae est consonans.

The Emperor Claudius endeavoured to reform his native language by restricting V to the discharge of its duties as a vowel, and restoring the discarded Digamma in the form of an inverted F, to supply the place of V as a consonant.

This is noticed by Quintilian I., c. 7, when treating of this subject.—Nec inutiliter Claudius Aeolicam illam ad hos usus F litteram adiecerat.

And Priscian, p. 545, ed. Putsch.—V vero loco consonantis posita eandem prorsus in omnibus vim habuit apud Latinos quam apud Aeoles digamma. Unde a plerisque ei nomen hoc datur, quod apud Aeoles habuit olim digamma, id est, *Vau*, ab ipsius voce profectum, teste Varrone et Didymo, qui id ei nomen esse ostendunt; pro quo Caesar hanc figuram F scribere voluit; quod quamvis illi recte visum est, tamen consuetudo antiqua superavit.

Accordingly, we find an inscription engraved during the reign of Claudius, as follows:—

TI. CLAVDIVS.  
 DRVSI. F. CAISAR.  
 AVG. GERMANICVS.  
 PONT. MAX. TRIB. POT.  
 VIII. IMP. XVI. COS. IV.  
 CENSOR. P. P.  
 AVCTIS. POPVLI. ROMANI.  
 FINIBVS.  
 POMERIVM.  
 AMPLIAÏT. TERMINAÏT. QVE.

However, subsequent inscriptions confirm the assertion of Priscian, that the innovation was speedily abandoned, although we again find in an inscription of the reign of Vespasian, the word TERMINAÏT, although, inconsistently enough, in the same line we have ALVEI, where V is a consonant.

H,

Possesses the same force in the Latin alphabet as in our own—that of a strong aspiration. This was the force of the character in the early Greek alphabet also; but, as we have seen above, it was eventually employed to denote *Eta*, or long *ē*, the change, according to the commonly received account, having been introduced by Simonides of Ceos.

The ancient Romans employed the aspirate more sparingly than their descendants—parcissime ea veteres usi sunt etiam in vocalibus, quum *oedos* *ircosque* dicebant—are the words of Quintilian (I., v., 20); and after the

use of the aspirate had become more common, it again fell out of use in the decline of the language, as we shall prove below. Hence it comes to pass that there are many words, both native and foreign, in which inscriptions and MSS. sometimes insert, and sometimes omit H, at the commencement of a word. Thus we find *ave*, *have*; *arena*, *harena*; *olus*, *holus*; *aruspex*, *haruspex*; *erus*, *herus*; *edera*, *hedera*; *ordeum*, *hordeum*; *arundo*, *harundo*; *Etruria*, *Etruscus*, *Hetruria*, *Hetruscus*; *Adria*, *Hadria*; *Annibal*, *Amilcar*, *Asdrubal*, *Hannibal*, *Hamilcar*, *Hasdrubal*; and many others. In some of these the pronunciation may have been always doubtful even among the best educated, as in the case of the word *humble* in our own language; and in others H may have been written, but not pronounced, as in *honest*, *honour*, *hour*, *humour*, while in many the pronunciation may have varied at different epochs. That there was a tendency among Roman, as among English provincials, to misplace the aspirate, is evident from the words of Gellius (N. A., XV., 6)—*rusticus fit sermo si aspires perperam*; and what ridicule such blunders brought down upon the perpetrators may be seen from the well known epigram of Catullus (LXXXII.) :—

*Chommoda* dicebat, si quando *commoda* vellet  
Dicere, et *insidias* Arrius *hinsidias*.  
Et tunc mirifice sperabat se esse locutum,  
Quom, quantum poterat, dixerat *hinsidias*.  
Credo sic mater, sic Liber, avunculus eius,  
Sic maternus avus dixerat, atque avia.  
Hoc misso in Syriam, requierunt omnibus aures,  
Audibant eadem haec leniter et leviter.  
Nec sibi postilla metuebant talia verba :  
Quum subito adfertur nuntius horribilis :  
Ionios fluctus, postquam illuc Arrius isset,  
Iam non *Ionios* esse, sed *Ilionios*.

In many cases where H occurred in the middle of a word, it was dropped or retained at pleasure. Thus *mihi* and *mi*; *nil* and *nil*; *cohors* and *cors*; <sup>1</sup> *vehemens* and *remens*; *prehendo* and *prendo*; seem at one period to have been used indifferently. Agnaeus Cornutus, in the compilation of Cassiodorus, p. 2286—*Vehemens* et *Vemens* apud antiquos, et apud Cicero-nem lego aequè *Prehendo* et *Prendo*, *Hercule* et *Hercle*, *Nihil* et *Nil*; and Eutychius, in the same compilation, p. 2311, gives as examples of this usage—*ut veho, traho; vixi traxi; mihi, mi; nihil, nil; prehendo, prendo; vehemens, vemens*; et similia. When Quintilian says (I., v., 21)—*Inde durat ad nos usque vehementer et comprehendere et mihi*—he seems to indicate that *h* was commonly pronounced in these words in his time; but the fashion changed; for, at a later period, we read in Velius Longus (p. 2229)

<sup>1</sup> It is true that *cohors* is generally used to denote a company of men, and *cors* for a walled enclosure or court-yard; but this is not universal; for we find in Ovid, F., IV., 7—

Abstulerat multas illa *cohortis* aves.

And in Martial, VII., liii.—

Non porcus, non *cortis* aves, non ova supersunt.

While *CHORS*, in the sense of a *cohort*, is common in inscriptions.

—Et de H litera quaeritur . . . . ut in his, *vehemens, reprehendit*, cum elegantiores et *veementer* dicunt, et *reprendit* secundum primam positionem, *prendo* enim dicimus non *prehendo*; and again, p. 2234—cum superius de aspiratione loquerer ostendi id quoque, illum sibi locum fecisse, cum aliquin non desideraretur ut in *vehemente* et *reprehenso*, cum *veemens* et *repressus* sine aspiratione emendatius dicatur. That there was a general disposition in the decline of the language to drop the aspirate is sufficiently attested by Marius Victorinus (p. 2466), who, when speaking of the use of H in certain words, observes—Sed credo vos antiquitatem sequi, sed cum asperitas vetus illa paulatim ad elegantioris vitae sermonisque est limam perpolita, sic vos quoque has voces sine H secundum consuetudinem nostri seculi scribite,—where there can be little doubt that, when the grammarian uses the term *antiquitas*, he does not refer to the earliest epoch of the language, when, as we have seen above, the H was very sparingly introduced, but to the age of Cicero and Augustus, which was abundantly ancient relatively to himself.

When Quintilian, as quoted above, says—Parcissime ea veteres usi sunt etiam in vocalibus; and when Cicero declares (Orator, XLVIII., § 160)—Quin ego ipse, quum scirem ita maiores locutos esse ut nusquam nisi in vocali aspiratione uterentur, loquebar sic ut, *pulcris, Cetegos, triumphos, Kartaginem* dicerem, aliquando, idque sero, convicio aurium quum extorta mihi veritas esset, usum loquendi populo concessi, sententiam mihi reservavi,—they mean that, according to ancient usage, H was never employed except at the beginning of a syllable, and when followed by a vowel, as in *honestus, inhonestus, nihil*, and the like. Hence there are no characters in the Latin alphabet corresponding to the Greek Θ Φ Χ, nor, properly speaking, were the combinations *ch, ph, rh, th*, ever employed except in foreign words, especially those transplanted directly from the Greek, such as—*Charta, Chirographum, Chlamys, Machina, Machaera, Schola; Phalerae, Pharmacopola, Philosophus, Asphodelus, Sphaera; Rheda, Rhetor, Pyrrhus, Parrhasius; Thronus, Thesaurus, Thyasus, Thyrsus, Asthma, Isthmus, Phaethon, Diphthongus, Erichthonius*, and the like.

The natural disinclination of the Romans to an aspirate may be seen distinctly in numerous words which, although not transplanted directly from the Greek, were derived from a common source. Thus we have—*ἀνγω, angō; νεφέλη, nebula; ἀμφω, ambo; σκίζω, scindo; λανχην, lancea; ἀφυη, apua; ἀφλαεστον, aplustre; φάγος, fagus; φημη, fama; φυγη, fuga; φυλλον, folium; φεγω, fero*, &c.<sup>1</sup>

Even Greek proper names were at first metamorphosed, in order to get rid of the aspirate; thus Ennius uniformly used the forms *Bruges* and *Burrus*, instead of *Phryges* and *Pyrrhus*; and in the epitaph on Scipio (Seep. 249) we find *ANTIOCO* instead of *ANTIOCHUM*.

Towards the close of the Republic, however, the use of the aspirated consonants became more common; not only were they restored to the foreign words adopted at an early period, such as *Triumpus, Kartago*,<sup>2</sup> but were introduced into words where they were entirely out of place (*erupit*

<sup>1</sup> These and many other examples are given by Schneider.

<sup>2</sup> Cic. Orat., XLVIII., § 160; Quintil., I., iv., 15.

<sup>3</sup> To these we may, perhaps, add *Brachium*, which in an old inscription (Grut., p. 509), appears as *BRACIO*.



*nimius usus*) such as *pulcher*, *sepulchrum*, *chorona*, *lacrýma*, *chenturiones*, *præchones*, and, what seems strange, even into some Roman proper names, such as *Gracchus*, *Cethegus*, *Orchivius*, *Matho*, *Otho*, *Chaepio*—which were anciently written *Graccus*, *Cetegus*, *Mato*, *Oto*, *Caepio*. Some of these new forms Cicero, as he tells us, found himself compelled to adopt, while others he steadily rejected.<sup>1</sup>

## I (J).

The character I, in the Latin alphabet, possesses, like V, a double power: it is not only a vowel, but, in certain words, when standing at the beginning of a syllable, before a vowel, it has the force of a consonant. Thus *Ioris* is uniformly a dissyllable, and *Iulius* is uniformly a trisyllable; in both of these I acts as a consonant, and is regarded as such in prosody; Thus in—

Ante *Iovem* nulli subigebant arva coloni. V. G. I., 125,

the syllables *Ante Iov* form a Dactyl, without any hiatus: and in—

Aut ut erunt patres in *Iulia* templa vocati. O. E. P. IV., v., 21.

the syllable *in*, which is naturally short, is lengthened by position before I.

Nothing similar to this takes place in Greek where I is always simply a vowel; but we find an analogy in our own language in the case of Y, which acts as a vowel in such words as *type*, *symptom*; and as a consonant in such words as *yard*, *year*, *young*, *beyond*; and just as we cannot distinguish Y, a vowel, from Y, a consonant, by the eye, so the Romans had no mark to distinguish I, when used as a vowel, from I, when used as a consonant. The character J, now frequently employed to represent I, when used as a consonant, was, as we have stated in the Preliminary Remarks, entirely unknown to the Romans, and ought never to find a place in the text of the Classics.

The use of I as a consonant is limited.

1. We find it at the beginning of certain simple words, and it enters into their direct derivatives and compounds. The list is not long:—

*Iaceo* and *Iacio*, *Iaculum*, &c., *Ab-  
iicio*, *De-iicio*, *Con-iicio*, &c.

*Iam*.

*Ianus*, *Iana*, *Ianua*, *Ianitor*, &c.

*Iecur*.

*Iciurus*.

*Iento*, *Ientaculum*.

*Iocus*, *Iocor*, &c.

*Ioris*, *Iuglans* (i. e., *Iovis-glans*).

*Iuba*.

*Iubar*.

*Iubeo*, *Iussum*, &c.

*Iuerna*.

*Iubilo*.

*Iucundus*.

*Iudaea*, *Iudæci*, *Iudaicus*, &c.

*Ius*, *Iuro*, *Iustus*, *Iustinus*, *Iudex*,

*Iudicium*, &c.

*Iugurtha*.

*Iungo*, *Iugum*, *Iugis*, *Iuncus*, &c.,

*Bi-iugus*, *Quadri-iugus*, &c.

*Iulius*, *Iulianus*, &c.

*Iunius*.

*Iuno* (i. e., *Iovino*).

*Iuppiter* (i. e., *Iovis-pater*).

*Iurgium*.

*Iuvo*, *Iuvenis*, *Iunix*, *Iuvenalis*, &c.

*Iuturna*.

*Iuxta*.

<sup>1</sup> Cic. Orat. XLVIII., § 160; Quintil. I., v., 20.

2. I has the force of a consonant in the middle of a few simple words. Thus, *eius*, *cuius*, *huius*, *maior*, *peior*, *maius*, *peius*, which are commonly written *ejus*, *cujus*, *hujus*, *major*, *pejor*, *majus*, *pejus*, are all dissyllables, pronounced *e-yus*, *cu-yus*, *hu-yus*, *ma-yor*, *pe-yor*, *ma-yus*, *pe-yus*—of which the ancient orthography was *ei-ius*, *cui-ius*, *hui-ius*, *mai-ior*, *pei-ior*, *mai-ius*, *pei-ius*.

3. I has the force of a consonant in the middle of a very few words of doubtful etymology; thus we have *Baiulo*, *Baiulus*, *Iehunus*—commonly written *Bajulo*, *Bajulus*, *Jejunus*. *Ejulo* is clearly *ei-ulo*, *ulo* being the root of *ululo*; *ejero* and *pejero* are certainly derived from *Iuro*.

The use of I with the force of a consonant was, as we have stated above, altogether unknown to the Greeks, and hence the Romans never gave to I a consonantal power in words transplanted directly from the Greek—thus, *Iacchus*, *Ialysus*, *Iambus*, *Iapyx*, *Iason*, *Iasonides*, *Iaspis*, have the same number of syllables in Latin as in the corresponding Greek words, *Ἰακχος*, *Ἰηλυσος*, *Ἰαμβος*, *Ἰαπυξ*, *Ἰασων*, *Ἰασωνίδης*, *Ἰασπης*.

There is an apparent exception to this principle in the Ovidian line (*Met.* V., 111)—

Tu quoque, *Iapetide*, non hos adhibendus in usus,

where not only has the I at the beginning of *Iapetide* the force of a consonant, so as to save the elision of the final vowel in *quoque*, but it forms one long syllable with the short vowel which follows it. This, however, falls under the Poetical License already explained in p. 118; for it will be observed that the word *Ἰαπέτιδες* could not find a place in a Dactylic line unless the regular pronunciation were modified. Elsewhere we have uniformly *Ἰαπέτις* (*Ἰάπετις*) as a quadrisyllable and *Ἰαπέτιονίδης* (*Ἰάπετιδώνιδης*) as a heptasyllable—

Coeumque *Ἰαπέτις*que creat saevumque Typhoea. *V. G. I.*, 279.

*Ἰαπέτιονίδης* Atlas fuit, ultima tellus. *O. M. IV.*, 630.

It must be remarked, however, that although the foreign word *Iudaeus* must, in all probability, have passed into Latin through the Greek *Ἰουδαίος*, we find that the initial I in *Iudaea*, *Iudaeus*, *Iudaicus*, has invariably the force of a consonant.

Incerti *Iudaea* dei, mollisque Sophene. *L. P. II.*, 593.

Persuadere cupit—credat *Iudaeus* Apella. *H. S. I.*, v., 100.

*Iudaicum* ediscunt et servant et metuunt ius. *I. S. XIV.*, 101.

If the character J were always used strictly to indicate those cases in which I has the force of a consonant, there could be no greater objection to its use than to that of the rounded U; but it has, in many cases, given rise to confusion. Thus, we are frequently told that the first syllable in *ejus*, *major*, *pejor*, and the like, is long because in these and similar words j has the power of a double consonant—the truth being, that in these words, according to the ancient orthography, the first syllable was a diphthong; while the introduction of J into such words as *Troja*, *Trojanus*, *Achaja*, *Ajax*, is a positive blunder. This will be seen at once, if we consider the

various forms of these words in Greek, most of which were adopted in Latin.

Thus we have in Greek *Τροία*, where *oi* is a diphthong, and hence the division of syllables in Latin is *Troi-a*, *Troi-anns*, *Troi-ugena*, in which also *oi* is a diphthong—the pronunciation being *Troi-a*, *Troi-anns*, *Troi-ugena*—not *Tro-ya*, *Tro-yanus*, *Tro-yugena*; again, we have in Greek, *Τρως*, *Τρωές*, *Τρωος*, *Τρωίος*, *Τρωικος*; *Τρῳας*, *Τρῳαδες*; *Τρωία*, *Τρωιάδες*; and in Latin, *Trōs*, *Trōēs*, *Trōus*, *Trōius*, *Trōicus*, *Trōiādes*.

Again, in Greek we have *Αχαιοι*, *Αχαικος*, *Αχᾶϊς* or *Αχᾶϊς* (sc. *γη*), *Αχαιαι*, *Αχαιιδες*, *Αχαιιδες*, in which it would appear that the second syllable of the word was sometimes written as a diphthong *ai*, and sometimes simply as a long *æ*. The latter form was preferred in Latin, for we generally find *Achāiūs*, *Achāicūs*, *Achāi*, *Achāis*, *Achāiās*, *Achāiādes*, but also *Achāeus*, and the digammatized form *Achāei*.

Lastly, the name of the son of Telamon, and of the son of Peleus, is always written in Greek as *Αϊας*, the first syllable being a diphthong, and must be divided in Latin *Ai-æ*, and not *A-yæ*.<sup>1</sup>

#### Examples.

Ilium et omnis humo fumat Neptunia Troia.<sup>2</sup> V. Æ. III., 3.

Troianas ut opes et lamentabile regnum. V. Æ. II., 4.

Troiugena, interpres divom, qui numina Phoebi. V. Æ. III., 359.

Huius Erichthonius, Tros est generatus ab illo. O. F. IV., 33.

Tros, ait, Aenea, cessas, neque enim ante dehiscent. V. Æ. VI., 52.

Egressi optata potiuntur Troes arena. V. Æ. I., 176.

<sup>1</sup> There is a passage in Velius Longus (p. 2219) which might lead one to suppose that the proper name *Aiax* was pronounced *Ai-yæ*, and, therefore, might be correctly written with a double I, as *Aiiax*—Et in plerisque Cicero videtur auditu emensus scriptionem qui et *Aiiaxem* et *Maiiam* per duo *i* scribenda existimavit—but I can scarcely doubt either that the text is faulty, or that the memory of the grammarian failed him, for we read in Quintilian (I., iv., 11)—Sciat enim Cicroni placuisse *Aiio Maiiamque* geminata I scribere—and hence, it is probable that Longus was quoting from Quintilian, and not directly from Cicero, and that *Aiiax* was by mistake substituted for *Aiio*. We cannot decide the question positively, for the remark does not occur in any extant work of Cicero.

Velius Longus tells us in the same passage, that some grammarians considered that *Troia* ought to be written with a double *i*, and that such persons wrote *coniicit* with three *i*'s—misapprehensions which prove how little the true doctrine, with regard to I, was understood by these persons.

<sup>2</sup> *Τροία* and *Troia* are invariably dissyllables in the best Greek and Roman poets. The only opposing example of which I am aware in Greek is to be found in Soph. Ai., 1190, where some edd. have *Τροία*, a trisyllable, but the reading is doubtful; while in Latin, *Trōia* occurs nowhere as a trisyllable, until we come down to the (so-called) Tragedies of Seneca, which cannot be received as authorities, e. g.,

Misit infestos Trōiæ ruinis. (Suppl.) Senec. Tro., 824.

The forms *Τροία* and *Τροια*, found in Pindar, may be regarded as adjectival.

*Troaque*<sup>1</sup> Peliacae sternebat cuspidis ictu. *O. M. XII.*, 74.

*Trōius* Aeneas Libycis ereptus ab undis. *V. Æ. I.*, 600.

Ne careant summa *Troica* bella manu. *O. E. P. II.*, xx., 14.

Ne mihi Polydamas et *Trōiades* Labeonem. *P. S. I.*, 4.

O miserae, quas non manus, inquit, *Achāia*<sup>2</sup> bello. *V. Æ. V.*, 623.

Parcius Andromachen vexavit *Achāia*<sup>3</sup> victrix. *O. H. VIII.*, 11.

Post certas hiemes uret *Achāicus*<sup>2</sup> (sc. ignis). (*Choriamb.*) *H. O. I.*, xv., 35.

Per tot et Haemonias et per tot *Achāidas* urbes. *O. M. V.*, 306.

Imperiumque peti totius *Achāidos* addit. *O. M. VII.*, 504.

Inter *Achāiādas* longe pulcherrima matres. *O. H. III.*, 71.

Atthide tentantur gressus, oculique in *Achaeis* (sc. finibus.) *L. VI.*, 1113.

Nec pudor obstabit, non possum ferre, Quirites,

Graecam urbem, quamvis quota portio faecis *Achaei*. *I. S. III.*, 61.

Quidquid delirant reges plectuntur *Achivi*. *H. E. I.*, ii., 14.

Ne quisquam *Aiacem* possit superare nisi *Aiax*. *O. M. XIII.*, 389.

Unius ob noxam et furias *Aiacis* Oilei. *V. Æ. I.*, 41.

It is from the erroneous employment of J in the above, and similar cases, that we now write in English such barbarisms as *Trojan*, *Ajax*, *Jason*, *Jasper*, giving to J, in these and in other Latin words, such as *Jove*, *Jury*, *Jejune*, the hard, dental, hissing sound, which we believe to have been unknown to Greeks and Romans alike.

## R, S.

That in the earlier forms of the language S found a place in many words in which it was eventually superseded by R, is proved by the most satisfactory evidence. Thus Varro:<sup>1</sup>—In multis verbis, in quo antiqui dicebant S, postea dictum R; and gives as examples, *foedesum* for *foederum*, *plusima* for *plurima*, *meliosum* for *meliozem*, *asenam* for *arenam*, *ianitos* for *ianitor*, and adds that *Camena* was originally *Casmena*, and then *Carmena*, the *r* being ultimately dropped. In like manner Quintilian:<sup>2</sup>—nam ut *I'alesii* et *Fusii* in *Valerios Furiosque* venerunt, ita *arbos*, *labos*, *vapos* etiam et

<sup>1</sup> This seems to be the only example in Latin poetry of the adjective *Trōus*, and the reading is doubtful, for many of the best MSS. have *Totaque*.

<sup>2</sup> In these and other passages, the MSS. vary between the form *Achāius* and *Achāicus*.

<sup>3</sup> In Forcellini we are told that the poets sometimes make *Achāia* a quadrisyllable. I do not remember any passage in which it is not a quadrisyllable.

<sup>4</sup> L. L. VII., § 26, ed. Müll.

<sup>5</sup> I. O. I., iv. 13.

*clamos et lasces aetatis fuerunt*; and Livy says<sup>1</sup>—*Furios Fusios* scripsere quidam; and again<sup>2</sup>—consules creat L. Lucretium Tricipitinum et T. Veturium Geminum, sive ille *Vetusius* fuit. Additional examples may be collected from Festus and the grammarians.<sup>3</sup> The forms of the language, moreover, during the period of greatest refinement, would alone be sufficient to establish the fact in question without any external testimony; for *arbos, labos, honos, lepos*, kept their ground side by side with *arbor, labor, honor, and lepor*;<sup>4</sup> and traces of the same are to be found in the inflections of many nouns and verbs; thus, the genitives *aeris, maris, moris*, come from the nominatives *aes, mas, mos*; *gero* gives *gessi, gestum*; *haurio* gives *hausi, haustum*; *haereo* gives *haesi*; *uro* gives *ussi, ustum*; *quaero* and *quaeso* were obviously originally the same.

But while we freely acknowledge the prevalence of S in ancient times, we shall scarcely be disposed to admit the assertion of Pomponius in the *Digest*, that the letter R was first introduced by the celebrated Appius Claudius Caecus. It will be observed that, in all the examples quoted, the change takes place in the middle or at the end of a word, never at the beginning; and we should have great difficulty in believing, even upon much stronger evidence, that *Rome* and the *Romans* were for four centuries and a-half called *Soma* and *Somani* without any classical writer giving a hint of so remarkable a transformation.

The words of Pomponius (*Digest*, I, ii., 2, § 36) are as follows:—

Idem Appius Claudius, qui videtur ab hoc processisse, R literam invenit, ut pro *Valesiis, Valeriis* essent et pro *Fusiis, Furiis*.—He had previously mentioned that this Appius constructed the Appian Way, and was the author of *Actiones*, and a work, *De Usurpationibus*.

After carefully considering the above passage, we are constrained to adopt one or other of the following conclusions:—

1. That Pomponius made the assertion through pure ignorance; or,
2. That, although he has expressed himself carelessly, he intended merely to state that Appius Claudius introduced the letter R into the names *Valesii, Fusii*, which thenceforward were written *Valerii, Furi*. Schneider brings forward, in corroboration of this view, a passage from Cicero (*Epp. ad Fam. IX., 21*):—

Sed tamen, mi Paete, qui tibi venit in mentem negare, Papirium quemquam umquam nisi plebeium fuisse? Fuerunt enim patricii minorum gentium, quorum princeps L. Papirius Mugillanus, qui Censor cum L. Sempronio Atratinio fuit, quum antea Consul cum eodem fuisset, annis post Romam conditam cccxii. Sed tunc *Papisii* dicebamini. Post hunc tredecim fuerunt sella curuli ante L. Papirium Crassum, qui primum *Papisius* est vocari desitus. Is Dictator, cum L. Papirio Cursore magistro equitum factus est, annis post Roman conditam ccccxv., &c.

- From this we learn—1. That the *Papirii* were originally called *Papisii*.  
2. That the change of spelling from *Papisii* to *Papirii* took place in the

<sup>1</sup> III., 4.

<sup>2</sup> III., 8.

<sup>3</sup> Vel. Long., pp. 2230, 2233, 2238; Terent. Scaur., pp. 2252, 2253, 2258.

<sup>4</sup> Many etymologists maintain that these and similar words were originally *arbors, labors, honors, leporis*; and so *aers, mars, mors*, for *aes, mas, mos*.

person of L. Papirius Crassus, who, be it observed, was contemporary with the Appius Claudius spoken of by Pomponius; and hence we infer that it was at this epoch that the introduction of *r* into the names *Papirii*, *Valesii*, *Fusii* took place; but had R been before entirely unknown, Cicero would scarcely have failed to notice a circumstance so curious as the introduction of a new letter.

## X.

X, as we have already pointed out (p. 223), was the last letter in the Latin alphabet proper; but the assertions of Isidorus (I., 4), and Petrus Diaconus (p. 1582), that it was not introduced until the age of Augustus, are altogether erroneous; for it is found in all the most ancient monuments of the language—the Duillian column—the epitaphs on the Scipios—the S. C. de Bacchanalibus—and it must have been included in the twenty-one letters of Cicero.<sup>1</sup> Priscian suggests (p. 540), that its place at the end of the alphabet proves that it was an addition to the original number of letters, for  $\Xi$ , the corresponding character in Greek, stands before O, and the same holds good of the Hebrew Samech. But we must receive this suggestion with caution; for, according to the same argument, G ought to be the last letter of all, for it certainly was not adopted until after the admission of X.

It will be observed that the character X does not correspond in form with the Greek  $\Xi$ , to which it is equivalent, but with the Greek aspirate, *Chi*; but this apparent discrepancy is in reality a proof of the identity of the two alphabets at a remote period; for, in the older Greek inscriptions,  $\Xi$  appears under the forms  $\Xi$ ,  $\text{+}$ ,  $\text{X}$ , while *Chi* was originally written  $\chi$ .

When Quintilian says—(I., iv., 9)—et nostrarum ultima X, qua tamen carere potuimus si non quiescissemus—he means that X is a double consonant; that is, an abbreviated form of two letters combined, rather than an independent letter; and this is the opinion expressed by nearly all the old grammarians. Thus Maximus Victorinus, p. 1945:—Ante X literam, quae postea in compendium inventa est, *rex* per *gs*, item *pix* per *cs* veteres scribebant. There can be no doubt that, in the great majority of cases, X stands for CS or GS, as is abundantly evident in such words as *dux* (*ducis*), *duxit* (*duco*), *felix* (*felicis*), *lex* (*legis*), *rex* (*regis*), *auxit* (*augeo*). In some cases the origin of X is not so obvious, as in *fluo*, *fluxi*; *struo*, *struxi*; *veho*, *vexi*; but the dormant *c* reappears in *fluctus*, *structor*, *vector*. In other words, however, X must represent different combinations. Thus, in *nitor*, *nixus* s. *nixus*, it seems to be equivalent to *ts* (the Hebrew *Tsadi*), in *Ulixes* (*Ulysses*, Ὀδυσσεύς), it is equivalent to double *s*, and so *proximus* may be *prossimus* or *propsimus* for *propissimus*. It is more difficult to explain *nix*, *nivis*; but as cases occur in which *c* and *v* are interchanged, we may compare *nics*, *niris*, with *vivo*, *vicsi*, and with *nico*, and *nicto*, which give *conniveo*, *connixi*.

It being established that X is generally equivalent to CS or GS, it is not surprising that we should occasionally find in inscriptions such

<sup>1</sup> See above, p. 223, and compare Cic. Orat. XLV., § 153; Varro L. L. VIII., 31.

redundancies as IUNCXIT, CONIUNCX, UCXOR, UXSOR, SAXSUM, VIXSIT, and the like, and that in certain compounds the orthography should have remained doubtful, as in *exul*, *exilio*, *exilium*, and *exsul*, *exsilio*, *exsilium*; *expecto* and *exspecto*; *exto* and *exsto*, and the like.

## Y, Z.

Y and Z, as stated in the Preliminary Remarks, were always regarded as purely Greek letters, and not as constituents of the Latin alphabet. When Cicero reckons the number of letters at twenty-one, he manifestly excludes Y and Z; while Quintilian, as we have seen, designates X as *nostrarum ultima*; and in another place (I., iv., 7), he speaks in the following terms of the question which had arisen among grammarians with regard to the imperfections of the Latin alphabet—*desintne aliquae nobis necessariae literae, non quum Graeca scribimus, tum enim ab iisdem duas mutuamur*—the two letters here indicated being Y and Z.

Y and Z, then, are employed exclusively in words taken directly from the Greek, and adopted into the Latin language after it had been fully developed as a distinct tongue, and in some foreign words which became known to the Romans through the medium of Greek, the greater number of the words in each of these classes being proper names.

It is impossible to determine the precise period at which these two letters came into common use; but it is natural to suppose that this would take place at the period when a knowledge of Greek literature was beginning to be widely diffused among persons of education.

First, with regard to Y.—Y was employed to represent the Greek Υ, under the circumstances described above. Thus it is introduced with propriety into such foreign words as *Satyri* (Σατυροί, the woodland deities)—*Thymus* (Θυμύς)—*Zephyrus* (Ζεφύρος)—*Zacynthus* (Ζακύνθος)—*Cyrus* (Κυρός)—*Cambyzes* (Καμβύσης); but in words which are found both in Greek and Latin, in consequence of being derived from the common parent of both, the Greek Υ appears sometimes as V, sometimes as I, and occasionally is represented by other vowels. Thus *δύω*, *Φυγή*, *κυβερνήτης*, appear as *duo*, *fuga*, *gubernator*; *στυλός*, *ύλη*, as *stilus*, *silva*; *κλυών* is recognized in *clueo*, *cliens*, *inclitus*; *δακρυών*, in *lacrima* or *lacruma*; *νύξ*, *ἀγκυρα*, *φύλλον*, in *nox*, *ancora*, *folium*; *ἐκρυός* in *socer*; hence it is inaccurate to write *stylus*, *sylva*, *inclutus*, *lacryma*; but it is a positive barbarism to write *Satyra* instead of *Satura* or *Satira*, and to transform the Roman proper name *Sulla* into *Sylla*.

It is certain that Y was not employed in the time of Ennius, who, as Cicero tells us, wrote *Burrus* and *Bruges*,<sup>1</sup> adding, that these words were written in his day *Pyrrhus* and *Phryges*, by the aid of two Greek letters (ϕ and υ)—a remark which sufficiently disproves the statement of Isidorus (I., 4) and Petrus Diaconus (p. 1582), that Y was not written until the age of Augustus. In consequence of the introduction of Y at a comparatively late period, we find that *u* is retained in a few Greek proper names, with which the Romans became acquainted at an early epoch in their

<sup>1</sup> Cic. Orat. XLVIII., § 160. Comp. Cornut. ap. Cassiod., p. 2286, and Donat. ad Terent. Hecyr. I., ii., 8.

history. Thus the name of the Greek colony in Campania is uniformly written *Cumae*, not *Cymae*; and Cornutus (ap. Cassiod., p. 2286) considers that it is more correct in the text of the older writers to use *Suria* and *Suracusae* than *Syria* and *Syracusae*, the forms which ultimately prevailed.

In like manner Z, the representative of the Greek *Zeta*, is employed in words which passed directly from Greek into Latin, such as *Zona* (ζώνη), *Zelotypus* (ζελोटυπος), *Zythum* (ζυθος), *Zamia* (ζημία), *Zephyrus* (ζεφύρος), *Zancle* (ζαγκλη), *Zygia* (ζυγία), *Trapezita* (τραπεζιτης); and although we have no certain evidence as to the exact period when it came into use, it was probably introduced at the same time, and under the same circumstances as Y, and, like Y, was not written by the very earliest authors, such as Accius. Thus Marius Victorinus, p. 2456—Accius . . . . . nec Z literam nec Y in libro suo retulit.

We may conclude this portion of our subject by noticing

### *The Etruscan Alphabet.*

The number of inscriptions in Etruscan characters is so limited, and the process of deciphering them is, in some instances, so uncertain, that much doubt might have prevailed upon this subject, had not a small cup, now in the possession of Prince Borghese, been discovered in a tomb at Bomarzo, bearing on it an inscription which proved to be an Etruscan alphabet, written from right to left, in the Etruscan character. This, represented in Roman letters, runs as follows:—

A, C, E, F, Z, H, TH, I, L, M, N, P, S, R, S, T, V, TH, CH, PH.

It will be observed that, on comparing this with the Roman alphabet—

1. The vowel O, and the consonants B, D, G, K, Q, X, are altogether wanting.

2. S, and the aspirate TH, occur twice, with distinct characters, which, however, seem to be freely interchanged in inscriptions. It is not impossible that one of the two S's may have been aspirated, and thus they would correspond with the Hebrew *Shin* and *Shin*.

3. The F, *Digamma*, or *Vau*, occupies the fourth place, B and D being omitted.

## II.

### ANCIENT INSCRIPTIONS WHICH ILLUSTRATE THE HISTORY OF THE LATIN ALPHABET, AND THE EARLIER FORMS OF THE LANGUAGE.

#### HYMN OF THE FRATRES ARVALES.

THE oldest specimen of the Latin language is a hymn or litany chaunted on high festivals by the *Fratres Arvales*, a corporation of priests, instituted

<sup>1</sup> For a full account of, and discussion upon this curious relic, see Dennis's *Cities and Cemeteries of Etruria*, vol. i., p. 225, and the *Bulletin* and *Annali* of the Archaeological Institute of Rome for the years 1830, 1831, 1832, and 1834.



in a very remote age, and maintained in full vigour until the middle of the third century of our era, the emperors themselves having been frequently, it would appear, chosen members of the college. In the year 1778, the workmen employed in forming the foundation of the Sacristy of St. Peter's at Rome, dug up a long inscription containing numerous details with regard to the *Acta*, or proceedings of this body, commencing with the admission of Drusus, son of the Emperor Tiberius, into the fraternity. In a subsequent portion of the inscription we find a record of the admission of the Emperor Elagabalus, and minute particulars of the ceremonies performed at a great solemnity celebrated on the 29th of May. We are told that the priests, after having offered sacrifice in the grove of the Dea Dia, returned to the temple, and various rites having been completed—

..... *Deas unguentaverunt, et aedes clusae, et omnes foris exierunt. Ibi sacerdotes, clusi, saccincti, libellis acceptis, carmen descendentes tripoderunt in verba haec—*

#### ENOSLASESIVVATE

ENOSLASESIVVATEENOSLASESIVVATENEVELVAERVEMARM  
ASINSIN.CVRREREINPLEORESNEVELVERVEMARMAR  
. NSINCVRREINPLEORISNEVELVERVEMARMAR.SERSINCVRRE  
EREINPLEORISSATVR.FVRREREMARSLIMEN  
.. ESTABERBERSATVR.FVFEREMARSLIMENSALISTABERBERS  
ATVR.FVFEREMARSLIMENSALLSCABERBER  
... VNISALTERNEIADVOCAPITCONCTOSSEMVNISALTERNEIAD  
VOCAPITCONCTOSSIMVNISALTERNIPADVOCAPIT  
.... OSENO SMARMORIVVATOENOSMARMORIVVATOENOSMAMO  
RIVVATOTRIVMPETRIVMPETRIVMPETRIVMPE

*post tripodationem deinde signo dato publici introier. et libellos receperunt.*<sup>1</sup>

It is evident that the above form of prayer is merely a curiosity, and cannot be regarded as throwing much, if any, light upon the history of the language. It was probably handed down for generations by oral tradition, and, as it gradually became unintelligible to those who employed it, would undergo all manner of alterations and corruptions. Moreover, the copy which we possess could not have been made earlier than A.D. 218, and seems to have been carelessly engraved. But with all these drawbacks, it has always been regarded with great interest by scholars, and great pains have been bestowed upon the arrangement and interpretation of the words.

<sup>1</sup> The inscription in full was published by MARINI in a work entitled, *Gli Atti e Monumenti Dei Fratelli Arvali* (Rom., 1795, 2 tom., 4to), in which the editor has collected every notice to be found in ancient writers or inscriptions with regard to the *Fratres Arvales*, the whole forming a remarkable monument of learning, industry, and ingenuity. See Orelli, C. I. L., No. 5054, and vol. i., p. 392; Grotefend, *Ausführliche Grammatik der lat. Spr.*, § 176; Egger, *Latini Sermonis Reliquiae*, &c., p. 68, Paris, 1843.

Grotefend would divide and arrange thus—

Ennós, Lases, iuváte! Néve lúerem, Mars, sins  
Incúrrere in pleóris! Sátur fúrrere, Marmar  
Limén salis sta bérber! Sémunis altérnei  
Advócapit conetós! Ennós, Marmór, iuváto  
Triumpe, Triumpe!

which he explains—

Age, nos, Lares, iuvate! Neu luem, Mars, siris incurrere in plures (or, in flores)! Satur furere, Mavors! Lumen solis sta fervere! Semones alterni advocate cunctos! Age, nos, Mavors, iuvato. Triumpe, &c.

Klausen arranges thus—

E nos, Lases, iuvate  
Neve luerve, Marmar, sins incurrere in pleoris:  
Satur furere, Mars, limen sali, sta berber.  
Semunis alternei advocapit conetos  
E nos, Marmor, iuvato:  
Triumpe, triumphe, triumphe, triumphe, triumphe.

Which he explains—

Age, nos, Lares, iuvate. Neve, luem, Mars, sinas incurrere in plures: satur furere, Mars, pede pulsa limen, sta verbere: Semones alterni advocabite cunctos: Age, nos, Mars, iuvato. Triumpe, &c.

The fragments of the *Carmina Saliorum*, of the *Leges Regiae*, of the first *Lex Tribunicia*, of the *Leges XII. Tabularum*, and of other public documents which have been preserved by Varro, Cicero, Livy, Festus, Aulus Gellius, and the grammarians, are, like the Litany of the *Fratres Arvales*, of little value in philological researches. The meaning, indeed, is, in most cases, quite intelligible, but they have passed through so many hands, and have been evidently altered and modified to such an extent, both by those who quoted originally, and by successive transcribers, that it is almost impossible to place any reliance upon them when investigating the early forms of the language.<sup>1</sup>

#### INSCRIPTION ON THE BASE OF THE COLUMNA ROSTRATA.

The oldest monument of the Latin language available for critical purposes is the inscription engraved on the base of the *Columna Rostrata*, erected in the Forum, in honour of the naval victory achieved by Duillius, in the year B.C. 259. The tablet from which the following mutilated fragment is copied was dug up, in the year 1565, by labourers who were making excavations at the bottom of the Capitoline hill, near the arch of Septimius Severus, and it is still preserved in the Museum of the Capitol.

<sup>1</sup> The student will find most of the fragments here referred to collected and arranged in the useful and convenient compilation by Egger, entitled *Latini Sermonis Veterioris Reliquiae Selectae*, 8vo, Paris, 1843.

We are told by Livy (XLII., 20) that the original pillar was overthrown from the foundation (*tota ad imum*) by lightning B.C. 172. It was probably restored forthwith, and appears to have been in existence as late as the time of Servius, the commentator on Virgil (see G. III., 29.) After carefully examining the tablet in the Capitoline Museum, I feel inclined to agree with those scholars who believe that this is not the original tablet, but a copy or restoration; but even if we admit this to be the case, it has evidently been copied so carefully that the ancient forms have not been lost nor seriously modified:—

ANO . . . . .

. . . . . D..XEMET. LECION . . .

.AXIMOSQVE. MACISTR-TOS L . . . . .

VEM. CASTREIS EXFOCIONT. MACEL . . .

VCNANDOD. CEPET. ENQVE. EODEM. MAC . . .

EMNAVEBOS. MARID. CONSOL. PRIMOS. C

LASESQVE. NAVALES. PRIMOS. ORNAVET. PA . .

. . VMQVE. EIS. NAVEBOS. CLASEIS. POENICAS OM. . .

. . VMAS. COPIAS. CARTACINIENSIS. PRAESENTE. . .

. ICTATORED. OL...OM. IN. ALTOD. MRID. PVC . . . .

. . . . QVE. NA. . . . T. CVM SOCIEIS SEPTE . . .

OSQVE. TRIRESMOSQVE NAVEIS X. . . .

M. CAPTOM· NVMEI clb clb clb ncc

. . . TOM. CAPTOM. PRAEDA. NVMEI eecclbwa

CAPTOM. AES. eecclbwa eecclbwa eecclbwa eecclbwa eecclbwa eecclbwa

eeclbwa eecclbwa eecclbwa eecclbwa eecclbwa eecclbwa eecclbwa eecclbwa

eeclbwa eecclbwa eecclbwa eecclbwa eecclbwa ..... ..

. . . OQVE. NAVALED. PRAEDAD. POPLOM.

CARTACINI . . . . NVOS. D.

. . . . . EI . . . . CART.<sup>1</sup>

The following is the interpretation given by Ciacconius, the deficiencies being supplied by conjecture:—

Caius Duilius Marci filius consul adversum Carthaginienses in Sicilia rem gerens Egestanos cognatos populi Romani arcissima obsidione exemit; Legiones Carthaginienses omnes maximusque magistratus elephantis relictis novem castris effugerunt; Macellam munitam urbem pugnando cepit, inque eodem magistratu prospere rem navibus mari consul primus gessit; remigesque classesque navales primus ornavit paravitque diebus sexaginta, cumque eis navibus classes Punicas omnes paratasque summas copias Carthaginienses praesente maximo dictatore illorum in alto mari pugnando vicit, trigintaque naves cepit cum sociis, septirememque ducis,

<sup>1</sup> The different copies of this inscription taken by different scholars vary slightly some inserting, and some omitting a letter here and there. In the copy given above nothing has been admitted which is not distinctly legible on the tablet as it now exists.

quinqueremes triremesque naves viginti depressit. Aurum captum nummi. III. M. DCC. Argentum captum praeda nummi C. M. Grave captum aes vicies semel centena millia pondo. Triumphoque navali praeda populum Romanum donavit, captivos Carthaginienses ingenuos duxit ante currum, primusque consul de Siculis, classeeque Carthaginiensium triumphavit. Earum rerum ergo Senatus Populusque Romanus ei hancce columnam posuit.

#### EPITAPHS ON THE TOMBS OF THE SCIPIOS.

In the year 1616, a stone bearing an epitaph in honour of Lucius Cornelius Scipio, son of Scipio Barbatus (No. 3 of the following collection), was found at Rome, a short way inside of the modern Porta S. Sebastiano, and therefore outside of the ancient Porta Capena. This relic is now preserved in the Barberini Library.<sup>1</sup> More than a century and a-half afterwards, in 1780, workmen engaged near the same spot, in repairing some cellars attached to a small farm, discovered two subterranean chambers, one above the other, excavated in the tufo rock. The lower contained a sarcophagus of a very graceful form,<sup>2</sup> and a number of sepulchral inscriptions; the tenor of which proved that this tomb was the burial place of the illustrious family of the Scipios, which was known, from the words of Livy, to have been situated in this locality.<sup>3</sup> The sarcophagus and the various monumental tablets, composed of a volcanic stone known by the name of *Peperino* or *Marmo Albano*, were carefully collected and transferred to the Vatican, where they may now be seen. They immediately attracted the attention of the learned; they have been repeatedly copied and illustrated; and the most ancient among them are universally recognized as the most curious and valuable authorities for the earlier forms of the Latin language. Ennio Visconti published, in his *Opere Varie*,<sup>4</sup> fac-similes of the whole, executed, he assures us, with the most minute accuracy (*colla più minuta esattezza*), and added an elaborate commentary. These fac-similes we have followed as the authority for our text.

#### No. 1.

Epitaph on Lucius Cornelius Scipio Barbatus, who was Consul B.C. 298. He was the grandfather of the elder Africanus and of Asiaticus.

In front of the lid of the sarcophagus—

#### CORNELIO CN. F. SCPIO.

In front of the body of the sarcophagus, in four lines—

CORNELIVS. LVCIVS. SCPIO. BARBATVS. GNAIVOD. PATRE  
PROGNATVS. FORTIS. VIR. SAPIENS. QVE—QVOIVS. FORMA.  
VIRTVTEI. PARISVMA

<sup>1</sup> Maffei, *Ant. Crit. Lapid.*, p. 449. Visconti, *Opere Varie*, I., p. 2; Milan, 1827.

<sup>2</sup> Almost every one is familiar with the shape of this monument, in consequence of the multitude of miniature copies which have, for many years past, been fabricated at Rome, and which are dispersed all over Europe and America.

<sup>3</sup> Liv. XXXVIII., 55, 56.

<sup>4</sup> Vol. i., pp. 1-70; ed. Milan, 1827.

FVIT — CONSOL. CENSOR. AIDILIS. QVEL. FVIT. APVD. VOS —  
TAVRASIA. CISAUNA  
SAMNIO. CEPIT — SVBIGIT. OMNE. LOVCANA. OPSIDESQVE.  
ABDOVCIT.

In line second, the plate of Visconti, which professes to be an exact representation of the tomb, gives VIRTUTEI, as above; while Visconti, in his commentary, makes VIRTUTE to be the reading on the monument—a proof that it is most difficult in these matters to arrive at “la più minuta esattezza.”

We remark also that the inscription on the lid is altogether omitted by Orelli (No. 550), and that Visconti takes no notice of it in his commentary, although it is represented on his plate.

Another curious circumstance is that, upon a close inspection of the sarcophagus, it is evident that a line and nearly a-half, which originally formed the commencement of the inscription, have been chiselled out. It would be foolish to hazard a conjecture upon the cause of this.

It will be observed that four short horizontal marks (—) appear in the body of the inscription. It has been imagined that these were intended to indicate a division into (poetical?) lines, which would thus be distributed:—

{ *Cornelius Lucius Scipio Barbatus Gnaivod Patre Prognatus*  
  { *Fortis Vir Sapiensque*  
    *Quoius Forma Virtutei Parisuma Fuit*  
    *Consol Censor Aidilis Quei Fuit Apud Vos*  
    *Taurasia Cisauna Samnio Cepit*  
    *Subigit Omne Loucana Opsidesque Abduvit.*

The epitaph, written in the Latin of the Augustan age, would run thus:—

Cornelius Gnaci Filius Scipio.

Cornelius Lucius Scipio Barbatus, Gnaco patre prognatus, fortis vir sapiensque, cuius forma virtuti parissima fuit, Consul, Censor, Aedilis, qui fuit apud vos: Taurasiam, Cisaunam, Samnio cepit, subigit omnem Lucaniam, obsidesque abducit.

#### No. 2.

Epitaph on Cornelia, the daughter of Cneus, and wife of Hispallus:—

AVLLA CORNELIA CNF HISP. LI.

This was engraved on the wall immediately above the sarcophagus of Barbatus; and although we can tell nothing certain of the person to whom it refers, it is supposed, from the very archaic form of the characters, to be one of the oldest inscriptions of the series.

Here Visconti in his plate gives CNF, as represented above, but in his commentary he has GNF, and so Orelli—a discrepancy of some importance in a very old inscription. See above, p. 224.

## No. 3.

Epitaph on Lucius Cornelius Scipio, son of Barbatus. He was Consul B.C. 260;—

CORNELIO L. F. SCIPIO  
AIDILES. COSOL. CESOR  
HONC. OINO. PLOIRVME. COSENTIONT. R ...  
DVONORO. OPTVMO. FVISE. VIRO  
LVCION. SCIPIONE. FILIOS. BARBATI  
CONSOL. CENSOR. AIDILIS. HIC. FVET. A ...  
HEC. CEPIT. CORSICA. ALERIAQVE. VRBE  
DEDET. TEMPESTATEBVS. AIDE. MERETO.

In the last line Orelli (No. 552) reads MERITO.  
Written in ordinary Latin, the above would run—

Cornelius L. F. Scipio,  
Aedilis, Consul, Censor.  
Hunc unum plurimi consentiunt R<sup>1</sup> ...  
Bonorum optimum fuisse virum  
Lucium Scipionem. Filius Barbati,  
Consul, Censor, Aedilis hic fuit a<sup>2</sup> ...  
Hic cepit Corsicam Aleriamque urbem  
Dedit Tempestatibus aedem merito.

It is evident that the Latinity in this inscription bears a more archaic stamp than that in the epitaph on Barbatus. We have above (p. 224) pointed out that it is not improbable that the tomb and epitaph of Barbatus may belong to a period considerably later than his death, and therefore that the epitaph on his son may in reality be the oldest in the series.

## No. 4:

Epitaph on Publius Cornelius Scipio, son of the elder Africanus. He was Flamen Dialis, and became, by adoption, the father of the younger Africanus, who was, by blood, the son of Aemilius Paullus:—

QVEI. APICE INSIGNE. DIALIS. FLAMINIS. GESISTEI  
MORS. PERFECIT (T)VA. VT. ESSENT. OMNIA  
BREVIA. HO(N)OS. FAMA. VIRTVS. QVE  
GLORIA. ATQV(E). INGENIVM. QVIBVS SEI  
IN. LONGA. LICV(I)SET. TIBE VTIER. VITA  
FACILE. FACTEI(S). SVPERASES. GLORIAM  
MAIORVM. QVA. RE. LVBENS. TE. IN GREMIV  
SCIPIO. RECIPIT. TERRA. PVBLI  
PROGNATVM. PVBLIO. CORNELI

In line first Orelli (No. 558) has APICEM and GESSISTEI, and in line sixth entirely omits the word FACTEIS.

In consequence of the tablet having been broken across from top to

<sup>1</sup> Supplied by conjecture *Romani*.

<sup>2</sup> So also *apud vos*.

bottom, the T in TUA, the N in HONOS, the E in ATQUE, the I in LICUISSET, and the S in FACTEIS, have been obliterated.

The above differs but little from ordinary Latin. We have *Apice* for *Apicem*, *Gesistei* for *Gessisti*, *Sei* for *Si*, *Licuiset* for *Licuisset*, *Tibe* for *Tibi*, *Utier* for *Uti*, *Facteis* for *Factis*, *Superases* for *Superasses*, *Gremiu* for *Gremium*.

## No. 5.

Epitaph on a youth, Lucius Cornelius Scipio, supposed by some scholars to have been the son of Gnaeus Scipio Hispallus, who was Consul B.C. 176:—

L. CORNELIVS. CN F. CN. N. SCIPIO. MAGNA. SAPIENTIA  
MVLTSQVE. VIRTVTES. AETATE. QVOM. PARVA  
POSIDET. HOC. SAXSVM QVOIEL. VITA DEFECIT. NON  
HONOS. HONORE IS. HIC. SITVS QVEL. NVNQVAM  
VICTVS. EST. VIRTVTEI. ANNOS. GNATVS. XX. IS  
L . . . . . DATVS. NE. QVAIRATIS. HONORE  
QVEL. MINVS. SIT. MAND . . . . .

In line sixth Orelli (No. 555) has L . . . . . MANDATUS, and at the end of the inscription M . . . merely.

Here we have *Posidet* for *Possidet*, *Quoici* for *Quoi* or *Cui*, *Quei* for *Qui*, *Virtutei* for *Virtute*, *Quairatis* for *Quaeratis*.

## No. 6.

Epitaph on Lucius, son of Scipio Asiaticus:—

L. CORNELI. L. F P N  
SCIPIO. QVAIST  
TR. MIL. ANNOS  
GNATVS. XXXIII  
MORTVOS. PATER  
REGEM. ANTIOCO  
SVBEGIT

*Quaist.* for *Quaest.*, *Mortuos* for *Mortuus*, *Antioco* for *Antiochum*.

## No. 7.

Epitaph on Gnaeus Scipio Hispanus, supposed by some to have been the brother of the preceding:—

CN. CORNELIVS CN F SCIPIO. HISPANVS  
PR. AID. CVR Q TR. MIL. II. X. VIR. SL. IVDIK.  
X.VIR. SACR. FAC  
VIRTVTES GENERIS MIEIS MORIBVS ACCVMVLAVI  
PROGENIEM GENVI FACTA PATRIS PETIEI  
MAIORVM OPTENVI LAVDEM VT SIBEI ME ESSE CREATVM  
LAETENTVR STIRPEM NOBILITAVIT HONOR

In line third Orelli (No. 554) has SAC. FAC.

*Sl. Iudik.* is for *stiliibus* (i. e., *litibus*), *iudicandis*.

No. 8.

Epitaph on a son of the preceding:—

. . RNELIVS. L. F. L. N  
. . . PIO. ASIAGENVS  
COMATVS, ANNORV  
GNATVS. XVI

No. 9.

\*Mutilated fragment.

. . . PIONEM  
. . . O. ADVEIXEI

THE SENATUS CONSULTUM DE BACCHANALIBUS.

The following curious document is the celebrated S. C. de Bacchanalibus, the history of which is to be found in Livy, Bk. XXXIX., 8-16. It was passed B.C. 186. The copy given below was found upon a bronze tablet, dug up in the southern part of the kingdom of Naples, in 1640, and now preserved in the Imperial Library at Vienna. I have carefully compared the text with a fac-simile of the original, inserted in the 7th volume of Drakenborch's Livy, and have preserved the distribution into lines:—

MARCIVS. L. F. S. POSTVMIVS. L. F. COS. SENATVM. CONSOL-  
VERVIVT. IV.<sup>1</sup> OCTOB. APVD. AEDEM.

DVELONAI. SC. ARF. M. CLAVDI. M. F. L. VALERI. P. F. Q.  
MINVCI. C. F. DE BACANALIBVS. QVEL. FOIDERATEL.

ESEIVT. ITA. EXDEICENDVM. CENSVERE. NEIQVIS. EORVM.  
SACANAL.<sup>2</sup> HABVISE. VELET. SEI. QVES.

ESENT. QVEL. SIBEI. DEICERENT. NECESVS. ESE. BACANAL.  
HABERE. EEIS. VTEL. AD. PR. VRBANVM.

ROMAM. VENIRENT. DEQVE EEIS. REBVS. VBEI. EORVM  
VTRA.<sup>3</sup> AVDITA. ESENT. VTEL. SENATVS.

NDSTER.<sup>4</sup> DECERNERET. DVM. NE. MINVS. SENATORBVS. C.  
ADESENT. ... A. RES COSDLERETVR.<sup>5</sup>

<sup>1</sup> This is carelessly engraved for N, i. e., *NONIS*. A similar slip is seen in the preceding word, *CONSOLVERVIVT*, for *CONSOLVERVNT*; and in the first word of line third, *ESEIVT* for *ESENT*. Such a mistake, however, is less startling in the original document, where the letters are represented by the combination of simple strokes without tips—thus, W approaches very closely to N.

<sup>2</sup> SACANAL seems to be a blunder for BACANAL.

<sup>3</sup> VTRA is a blunder for VERBA.

<sup>4</sup> A blunder for NOSTER.

<sup>5</sup> A blunder for COSOLERETVR.



BACAS. VIR. NEQVIS. ADIESE. VELET. CEIVIS. ROMANVS. NEVE. NOMINVS. LATIN. NEVE. SOCIVM.

QVISQVAM. NISEI. PR. VRBANVM. ADIESENT. ISQVE. DE. SENATVOS. SENTENTIAD. DVM. NE.

MINVS. SENATORIBVS. C. ADESENT. QVOM. EA. RES. COSOLERETVR. IOVSISENT. CENSVERE.

SACERDOS. NEQVIS. VIR. ESET. MAGISTER. NEQVE. VIR. NEQVE. MVLIER. QVISQVAM. ESET.

NEVE. PECVNIAM. QVISQVAM. EORVM. COMOINEM. . ADVISE. VELET. NEVE. MAGISTRATVM.

NEVE PROMAGISTRATVO. NEOVE.<sup>1</sup> VIRVM NEQUE MVLIEREM. QVIQVAM. FECISE. VELET.

NEVE. POSTHAC. INTER. SED. CONIOVRASE NEVE. COMVOVISE. NEVE. CONSPONDISE.

NEVE. CONPROMESISE. VELET. NEVE. QVISQVAM. FIDEM INTER. SED. DEDISE. VELET.

SACRA. IN. DQVOLTOD.<sup>2</sup> NE. QVISQVAM. FECISE. VELET. NEVE. IN. POPLICOD. NEVE. IN.

PREIVATOD. NEVE. EXSTRAD. VRBEM. SACRA. QVISQVAM. FECISE. VELET. NISEI.

PR. VRBANVM. ADIASET. ISQVE. DE. SENATVOS. SENTENTIAD. DVM. NE. MINVS.

SENATORIBVS. C. ADESENT. QVOM. EA. RES. COSOLERETVR. IOVSISENT. CENSVERE.

HOMINES. PLOVS. V. OINVORSEL. VIREI. ATQVE. MVLIERES. SACRA. NE. QVISQVAM.

FECISE. VELET. NEVE. INTER. IBEL. VIREI. PLOVS. DVOBVS. MVLIERIBVS. PLOVS. TRIBVS.

ARFVISE. VELENT. NISEI. DE. PR. VRBANI. SENATVOSQVE. SENTENTIAD. VTEL. SVPRAD.

SCRIPTVM EST. HAICE. VTEL. IN. CONVENTIONID. EXDEICATIS. NE. MINVS. TRINVM.

NOVNDINVM. SENATVOSQVE. SENTENTIAM. VTEL. SCIENTES. ESETIS. EORVM.

SENTENTIA. ITA. FVIT. SEL. QVES. ESENT. QVEI. ARVORSVM. EAD. FECISENT. QVAM. SVPRAD.

<sup>1</sup> A blunder for NEQVE.

<sup>2</sup> A blunder for OQVOLTOD, i. e., *occulto*.

SCRIPTVM. EST, EEIS. REM. CAPVTALEM. FACIENDAM. CENSVERE. ATQVE. VTEI.

HOCE. IN. TABOLAM. AHENAM. INCEIDERETIS. ITA. SENATVS. AIQVOM. CENSVIT.

VTEIQVE. EAM. FIGIER. IOVBEATIS. VBEI. FACILVMED. GNOSCIER. POTISIT. ATQVE.

VTEI. EA. BACANALIA. SEL. QVA. SVNT. EXSTRAD. QVAM. SEL. QVID. IBEI. SACRI. EST.

ITA. VTEI. SVPRAD, SCRIPTVM. EST. IN. DIEBVS. X. QVIBVS. VOBELIS. TABELAI. DATAI.

ERVNT. FACIATIS. VTEI. DISMOTA. SIENT. IN AGRO. TEVRANO.

(Q.) Marcius Lucii Filius, Spurius Postumius Lucii Filius, Consules, Senatum consuluerunt Nonis Octobris apud aedem Bellonae.

(Scribendo adfuerunt M. Claudius Marci Filius, Lucius Valerius Publii Filius, Q. Minucius Caii Filius.)

De Bacchanalibus qui foederati essent, ita edicendum censuere. Ne quis eorum Bacchanal habuisse velit. Si qui essent, qui sibi dicerent necesse esse Bacchanal habere, iis uti ad Praetorem Vrbanum Romam venirent, deque iis rebus ubi eorum verba audita essent, uti Senatus noster decerneret; dum ne minus Senatoribus centum adessent, quum ea res consuleretur.

Bacchas Vir ne quis adiisse velit Civis Romanus, neve Nominis Latini, neve Sociorum quisquam, nisi Praetorem Vrbanum adiissent, isque de Senatus sententia, dum ne minus Senatoribus centum adessent, quum ea res consuleretur, iussissent, censuere.

Sacerdos nequis vir esset, Magister neque Vir neque Mulier quisquam esset, neve pecuniam quisquam eorum communem habuisse velit, neve magistratum, neve pro magistratu, neque virum, neque mulierem quisquam fecisse velit, neve posthac inter se coniurasse, neve convovisse, neve conspondisse, neque compromisisse velit, neve quisquam fidem inter se dedisse velit. Sacra in occulto ne quisquam fecisse velit, neve in publico neve in privato, neve extra urbem sacra quisquam fecisse velit, nisi Praetorem Vrbanum adiisset, isque de Senatus sententia, dum ne minus Senatoribus centum adessent, quum ea res consuleretur, iussissent, censuere.

Homines plus quinque universi viri atque mulieres sacra ne quisquam fecisse velit, neve interibi viri plus duobus, mulieribus plus tribus, adfuisse velint, nisi de Praetoris Urbani Senatusque sententia, uti supra scriptum est.

Haece uti in Conventione edicatis ne minus trinum nundinum, Senatusque sententiam uti scientes essetis, eorum sententia ita fuit.

Si qui essent, qui adversum ea fecissent, quam supra scriptum est, iis rem capitalem faciendam censuere.

Atque nti hocce in tabulam ahenam incideretis, ita Senatus acquum censuit.

Vtique eam figi iubeatis, ubi facillime nosci possit.

Atque uti ea Bacchanalia siqua sunt, extra quam siquid ibi sacri est, ita uti supra scriptum est, in diebus decem quibus vobis tabellae datae erunt, faciatis uti dismota sient in agro Teurano.

#### SENATUS CONSULTUM DE TIBURTIBUS.

The following S.C. was found, we are told, inscribed upon a tablet of bronze, at Tivoli, in the sixteenth century. It was for a long period in the possession of the Barberini family, in whose library it was seen by Ficoroni and Visconti, in the eighteenth century, but is now lost.

It appears from the tenor of the document that, upon some occasion or other, doubts had been cast on the loyalty of the inhabitants of Tibur towards Rome, but that the Tiburtes had appeared before the Senate to justify themselves, and that the Senate passed this decree, expressing their full satisfaction with the statements of the Tiburtes, and the confidence which they reposed in their good faith.

Maffei<sup>1</sup> expressed an opinion that the inscription was a forgery, but scholars in general have pronounced in its favour; and Visconti<sup>2</sup> has supposed, with much probability, that it refers to occurrences which took place at the epoch of the Marsian war. Niebuhr, however, in his *Roman History*,<sup>3</sup> would carry it back to the period of the second Samnite war (B.C. 305), in which case it would be undoubtedly "the oldest of all Roman documents." But while I feel the greatest respect and deference for the genius and learning of that illustrious philologist, I must look upon this as one of those rash and ill-considered assertions in which he was too apt to indulge. No one who studies the phraseology of this S. C. could reasonably suppose that it presented the language in an earlier stage than the inscription on the Duillian column, and the first two or three epitaphs on the Scipios; while, on the other hand, the forms which it exhibits correspond very closely with those which we find in three interesting relics, of undoubted authenticity, which belong to the last century of the Republic—the Decree Arbitral of Q. and M. Minucius Rufus on the boundary disputes between the Genuates and Viturii, pronounced in B.C. 117<sup>4</sup>; the fragments of the *Lex Thoria Agraria*<sup>5</sup> passed in B.C. 111; and the fragments of the *Lex Servilia de Repetundis*,<sup>6</sup> passed about B.C. 100:—

L. CORNELIVS. CN. F. PR. SEN. CON. A. D. III. NONAS MAIAS.  
SVB. AEDE. KASTORVS.

SCR. ADF. A. MANLIVS. A. F. SEX. IVLIVS. L. POSTVMIVS. S. F.  
QVOD. TEIBVRTES. V. F. QVIBVSQVE. DE. REBVS. VOS. PVRGA-  
VISTIS. EA. SENATVS.

ANIMVM. ADVORTIT. ITA. VTEL. AEQVOM. FVIT. NOSQVE. EA  
ITA. AVDIVERAMVS.

<sup>1</sup> Maffei, *Art. Crit. Lapid.*, p. 344.    <sup>2</sup> *Iconogr. Rom.* I., p. 131, ed. Milan. 1818.

<sup>3</sup> Vol. iii., p. 264, *Engl. Trans.*, 1842.

<sup>4</sup> See Orelli, No. 3121.

<sup>5</sup> Correctly edited for the first time by Rudorff, in the *Zeitschrift für geschichtliche Rechtswissenschaft*, Band x., 1839.

<sup>6</sup> First correctly edited by Klenze, in a work published at Berlin, 4to, 1825, entitled, *Fragmenta legis Serviliae repetundarum*, &c.

VT. VOS. DEIXISTIS. VOBELS. NONTIATA ESSE. EA. NOS. ANIMVM. NOSTRVM.

NON. IN. DOVCBAMVS ITA. FACTA. ESSE. PROPTER. EA. QVOD. SCIBAMVS.

EA. VOS. MERITO. NOSTRO. FACERE. NON. POTVISSE. NEQVE VOS DIGNOS. ESSE.

QVEI. FACERETIS. NEQVE. ID. VOBELS NEQVE REL. POPLICAE. VOSTRAE.

OITILE. ESSE. FACERE. ET. POSTQVAM. VOSTRA. VERBA. SENATVS. AVDIVIT.

TANTO. MAGIS ANIMVM. NOSTRVM. INDOVCIMVS. ITA. VTEI. ANTE.

ARBITRABAMVR. DE. IEIS. REBVS. AF. VOBIS. PECCATVM. NON ESSE.

QVONQVE. DE. EIEIS. REBVS. SENATVEI. PVRGATI ESTIS. CREDIMVS. VOSQVE.

ANIMVM. VOSTRVM. INDOVCERE OPORTET. ITEM. VOS. PO-PVLO.

ROMANO. PVRGATOS. FORE.<sup>1</sup>

Niebuhr imagines that the L. Cornelius named above is no other than the Lucius Cornelius Scipio Barbatus, whose epitaph stands first among the monuments of the Scipios.

The decree of the Minucii, the Lex Thoria and the Lex Servilia, are too long for insertion; but we earnestly recommend them to the attention of the student. We shall conclude with a short "Dedicationis Formula," found at Capua, which belongs to the same period as the *Lex Thoria* and the *Lex Servilia*, and presents us with one or two remarkable forms (Orelli, No. 2487):—

|               |       |              |                          |
|---------------|-------|--------------|--------------------------|
| N. PVMIDIVS   | Q. F. | M. RAECIVS   | Q. F.                    |
| M. COTTIVS    | Q. F. | N. ARRIVS    | M. F.                    |
| M. EPILIVS    | M. F. | L. HEIOLEIVS | P. F.                    |
| C. ANTRACIVS  | C. F. | C. TVCCIVS   | C. F.                    |
| L. SEMPRONIVS | L. F. | Q. VIBIVS    | M. F.                    |
| P. CICEREIVS  | C. F. | M. VALERIVS  | L. F. Z. M. <sup>2</sup> |

HEISCE MAGISTREIS VENERVS IOVIAE  
MVRVM AEDIFICANDVM COIRAUERVNT  
PED. CCLXX. ET LOIDOS FECERVNT  
SER. SVLPICIO M. AVRELIO COS.<sup>3</sup>

<sup>1</sup> The above copy is taken from the work of Visconti, cited above. He says—  
"Voici la copie exacte de l'inscription telle que je l'ai prise moi-même, en 1790, sur la tablette de bronze que je retrouvai parmi les restes du cabinet des princes Barberini, à Rome."

<sup>2</sup> The letters Z, M, are corrupt.

<sup>3</sup> *i. e.*, B. C. 108.

Where we observe *Veneres*, *Coiraverunt*, *Loidos*, for *Veneris*, *Curaverunt*, *Ludos*.

### III.

#### ON THE ANCIENT ORTHOGRAPHY, SO FAR AS QUANTITY IS CONCERNED.

ONE of the chief obstacles which embarrass a young scholar in acquiring a knowledge of Latin Prosody, and in composing Latin verse, is the difficulty of remembering the quantity of syllables, when it depends upon authority only, since these exceed in number those for which any rule can be laid down. But this difficulty would have had no existence, if either the Romans who lived during the bright period of their literature had preserved the orthography of their rude ancestors, or if, on the other hand, the true pronunciation had been transmitted to us in all its purity. In the former case the quantity of all syllables would have been made known to us by the eye, and in the latter case by the ear.

But although the ancient method of writing disappeared almost immediately after the establishment of the language in a settled form, and although the wildest theorist can scarcely believe that he pronounces Latin as it was rolled forth by Cicero when he denounced the traitor in the Senate-house, or by Virgil when he recited his *Georgics* to Augustus; yet it will be not merely interesting, but practically useful, briefly to state all that we know, or can safely infer upon these two topics: and first, as to the Ancient Orthography.

The old grammarians explicitly state, that in the earliest times long syllables were distinguished in writing, by doubling the vowel. Thus, Quintilian—

“Semivocales non geminare, diu fuit usitatissimi moris; atque e contrario, usque ad Accium et ultra, porrectas syllabas geminis, ut dixi, vocalibus scripsere.”<sup>1</sup> Again, Marius Victorinus—

“Naeivius et Livius, cum longa syllaba scribenda esset, duas vocales ponebant, praeterquam quae in I literam inciderant, hanc enim per E et I scribebant.”<sup>2</sup>

Lucilius seems to have been one of the enemies of this custom, for in his *Satires*<sup>3</sup> he expresses his determination to reject the practice of doubling the vowels—

A primum est; hinc incipiam, et quae nomina ab hoc sunt.

A, primum longa et brevi syllaba; nos tamen unum

Hoc faciemus, et uno eodem, ut diximu', pacto

Scribemus *Pacem*, *Placide*, *Ianum*, *Aridum*, *Acetum*.

That is, he will write *Pacem*, *Ianum*, *Aridum*, which have the A long, in the same manner as *Placide* and *Acetum*, which have the A short. The best commentary we can have upon these assertions of the grammarians,

<sup>1</sup> I., vii., 14.

<sup>2</sup> P., 2456.

<sup>3</sup> Lib. IV., frag. 1.

is to be found in ancient inscriptions, some of which were carved before these changes had been introduced, while in others the old forms were retained through ignorance or contempt of the new system. We shall take one or two specimens of the manner in which each vowel is found represented when its quantity is long.

1. A. We find in different inscriptions in the collection of Gruter AA; PAASTORES;<sup>2</sup> THRAACVM;<sup>3</sup> VAARVS;<sup>4</sup> FAATO;<sup>5</sup> for *ā, pāstores, Thrācum, Vārus; Fāto*: so also in Fabretti—FAATO NAATAM;<sup>6</sup> for *fāto nātam*; and in some old MSS. of Horace, in Ep. I., iv., *Vala* is written VAALA.

2. E. The double E is uncommon; we have, however, SEEDES<sup>7</sup> for *sēdes*, and Lipsius<sup>8</sup> quotes from a coin FAVSTVS FEELIX for *Faustus Felix*.

Long E is sometimes represented by the diphthong OE, as in EPHOEO;<sup>9</sup> FOELICI;<sup>10</sup> PROSCOENIUM;<sup>11</sup> for *ephēbus, fēlici, proscēnium*.

3. I. It does not appear to have been the custom to double long I, but its quantity was expressed in writing in two different ways.

a. By increasing its length so as to make it overtop the other letters; thus, on the Duillian Tablet:—

PRIMOS; CARTACINIENSIS; MARID; for *primos, Carthaginiensis, mari*.

This was, in fact, merely an abbreviation for the double I, for which it repeatedly occurs even in the age of Augustus; thus, on the Monumentum Ancyranum:—

MUNICIPIS; STIPENDIS; COLONIS; for *municipiis, stipendiis, coloniis*, &c.

b. In the greater number of instances, long I was expressed by the diphthong EI; thus, on the Duillian Tablet:—

LECIONEIS; CASTREIS; CLASEIS; for *Legionis* (acc. pl.), *castris, classis* (acc. pl.); so also on the tomb of Scipio Barbatus:—

VIRTUTEI; QVEI; for *Virtuti, Quē*. A great many examples will be found in Gruter, e. g., IBEI;<sup>12</sup> VBEI;<sup>13</sup> VTEI;<sup>14</sup> OPEREI;<sup>15</sup> CEIVIS;<sup>16</sup> EITVR;<sup>17</sup> IPSEIVS;<sup>18</sup> DEICITO;<sup>19</sup> &c., for *ibi, ubi, uti, operi, civis, itur, ipsius, dicito*, &c.

We find this mode of spelling still in use in the age of Augustus. On the Mon. Ancy. we observe, QVADRIGEIS; LAVREIS; for *quadrigris, lauris*; on the Cenotaphium C. Caesaris, DEVICTEIS, for *devictis*, &c.

Hence the constant confusion both in MSS. and printed copies of the classics, with respect to the nominatives and accusatives plural, masculine and feminine, of the third declension. The termination was originally *eis*, and from this sprang the two others in *is* and *es*, according as *E* or *I* was dropped. In the best MSS. of Plautus, we find indifferently—

<sup>2</sup> *Aedeis, Aedes, Aedis,*

And both of the more recent forms often occur in the same inscription. Thus, on the Mon. Ancy.:—

INFERENTIS; MINORIS; CVRVLIS; PLVRIS; AGENTIS, &c., for *infer-*

<sup>1</sup> DCXXIX., lin. 29.

<sup>2</sup> CL., 7.

<sup>3</sup> CCCCLXXX., 6.

<sup>4</sup> CLXXI., 8.

<sup>5</sup> MXLVI., 6. <sup>6</sup> Fabrett., 421. <sup>7</sup> Grat., CLXXI., 8. <sup>8</sup> De rect. L. L. pron.

<sup>9</sup> Gruter, DCLXXXIX., 4. <sup>10</sup> CCLXXIII., 6. <sup>11</sup> CLXVIII., 10. <sup>12</sup> CCIV.

<sup>13</sup> CLXXI., 8. <sup>14</sup> CCVI., 2. <sup>15</sup> CCVI., 2. <sup>16</sup> CCVI., 2. <sup>17</sup> CLXXI., 8.

<sup>18</sup> DXLI., 7. <sup>19</sup> CCVI., 2.

*entes, minores, curules, plures, agentes*; and, on the other hand, *FINES*; *GENTES*; *REGES*, in the ordinary shape.

4. O does not appear to have been doubled, at least we find no trace of it.

5. V. Long V is represented in various ways.

a. It is doubled in *MVVCIUS*;<sup>1</sup> *IVVS*;<sup>2</sup> *CONVENTVVS*;<sup>3</sup> *DOMVVS*;<sup>4</sup> *ARBITRATVV*;<sup>5</sup> *PECULATVV*,<sup>6</sup> &c., for *Mūcius, iūs, conventūs, domūs, abitratū, peculatū, &c.*

b. More usually by the diphthong OV, which was the sound of long V, as we shall see in next section. Thus, on the tomb of Barbatus, *LOVCANA, ABDVCIT*; for *Lūcaniam, abducit*; so also *LOVGET*;<sup>7</sup> *LOVSIT*;<sup>8</sup> *LOVSE-RUNT*;<sup>9</sup> *INDOVCEBAMUS*;<sup>10</sup> *OB INIOVRIAS IOVDICATI*,<sup>11</sup> &c., for *Lūget, iūssit, iūsserunt, indūcebamus, ob iniūrias, iūdicati, &c.*

c. The diphthong OI is found instead of long V; thus, on the tomb of Lucius Scipio, son of Barbatus, *OINO, PLOIRVME*, for *ūnum, plūrimi*; so also *COIRAVIT*;<sup>12</sup> *LOIDOS*;<sup>13</sup> *MOINICEPIEIS*;<sup>14</sup> *OITILE*;<sup>15</sup> for *cūravit, hūdos, mūnicipiis, ūtile, &c.*

d. In like manner OE sometimes represents long V, as *OETANTUR*;<sup>16</sup> *POENIBITVR*;<sup>17</sup> *COERAVIT*;<sup>18</sup> *OETIER*;<sup>19</sup> for *ūtantur, pūnibitur, cūravit, ūtier*; and on the Duillian Tablet, *POENICAS* for *punicas*.

In Plautus, all the best MSS. have *Moenitum*,<sup>20</sup> *Admoenire*;<sup>21</sup> *Admoenivi*;<sup>22</sup> for *mūnitum, admūnire, &c.*; and the form *moenia* was always retained. So in *Pomoerium* we detect *moerus*, the ancient shape of *murus*, and examples of the same kind might be multiplied to a great extent.

After the method of doubling long vowels, or representing them by diphthongs, was abandoned by literary men, long vowels were distinguished by an *Apex*, that is a straight horizontal line placed above them: the mark which is still used in books on Prosody, to distinguish long syllables. Isidorus<sup>23</sup> says—

“Inter figuras literarum et *Apices* veteres duxere. Est autem linea iacens super literam aequaliter ducta.”

The apex was next discarded from general use, and attached to those words only which were spelt in the same manner, but differed from each other in meaning and quantity. Quintilian,<sup>24</sup>—“Ut longis syllabis omnibus apponere apicem ineptissimum est, quia plurimae, natura ipsa verbi quod scribitur, patent; sic interim necessarium. cum eadem litera alium atque alium intellectum, prout correpta vel producta est, facit; ut *malus* utrum arborem significet an hominem non bonum apice distinguitur. *Palus* aliud priore syllaba longa, aliud sequenti significat. Et cum eadem litera nominativo casu brevis, ablativo longa est, utrum sequamur, plerumque hac nota monendi sumus.” So too, Terentius Scaurus,<sup>25</sup>—“Apices ibi poni debent ubi eisdem literis alia atque alia res significatur, ut *Vēnit* et *Vēnit*; *Lēgit* et *Lēgit*.”

Moreover, when the doubling of the vowel fell into disuse, another

<sup>1</sup> CCH. <sup>2</sup> DCXXVIII. <sup>3</sup> LXXXIII. 4. <sup>4</sup> CVI. 13. <sup>5</sup> CCIV.

<sup>6</sup> DCXXVIII. <sup>7</sup> MLIV. 1. <sup>8</sup> CLXXI. 8. <sup>9</sup> CCIV. <sup>10</sup> CCCCXCIX. 12.

<sup>11</sup> CCIV. <sup>12</sup> LIX. 8. <sup>13</sup> Ibid. <sup>14</sup> CCHI. <sup>15</sup> CCCCXCIX. 12.

<sup>16</sup> CCII. <sup>17</sup> DCCCCXL. 7. <sup>18</sup> LXI. 5. <sup>19</sup> Festus in verb. *Publica Pondera*.

<sup>20</sup> Bacch. IV., ix., 2. <sup>21</sup> Pseud. I., iii., 150. <sup>22</sup> Cist. II., ii., 5.

<sup>23</sup> Orig. <sup>24</sup> I., vii., 2.

<sup>25</sup> P., 2264, ed. Putsch.

expedient, different from the apex, was partially introduced to mark the quantity of long syllables. This was doubling the consonant (it was chiefly resorted to in the semi-vowels, L, M, N, R, S), which immediately followed the long vowel, in words such as *summus*, *nummus*, *classis*. That the object of those who introduced this practice was to remedy any inconvenience which might arise from the rejection of the double vowel, seems probable from the fact, that these two innovations were made almost at the same period. We have seen, from a passage in Quintilian, at the beginning of this section, that the doubling of the long vowel continued until the time of Accius;<sup>1</sup> and Festus<sup>2</sup> informs us that Ennius first introduced the double consonant:—

“Nomen *Solitaurilia* antiqua consuetudine per unum L enunciari non est mirum, quia nulla tunc geminabatur litera in scribenda; quam consuetudinem Ennius mutavisse fertur.” Now, since Accius, in whose time the doubled vowels disappeared, was the immediate successor of Ennius, who invented the doubling of the consonant, the above inference seems fair. The statement that the double consonant was not known until the time of Ennius, is confirmed by the oldest inscriptions. Thus, on the Duillian Tablet,—

CLASEIS; SYMAS; NVMEI; for *classes*, *summas*, *nummi*; so also on the tomb of Scipio Barbatus, PARISVMA for *parissima*; and on that of his son, FUISE for *Fuisse*, &c.

In some words, such as *Classis*, *Summus*, *Fuisse*, the new mode of spelling became general, while in others it seems to have depended upon fashion, or the taste of the scribe. Hence we find MSS. constantly fluctuating between

|                                    |           |          |
|------------------------------------|-----------|----------|
| <i>Numus</i> and <i>Nummus</i> ,   | anciently | NOVMOS.  |
| <i>Litus</i> and <i>Littus</i> ,   | —         | LEITVS.  |
| <i>Litera</i> and <i>Littera</i> , | —         | LEITERA. |

And many others.

#### IV.

#### ON THE PRONUNCIATION OF LATIN.

It is almost unnecessary to observe, that everything connected with the pronunciation of a dead language must necessarily be involved in great obscurity, which, from the very nature of the subject, it is impossible entirely to dispel. Several of the old grammarians, indeed, who wrote at a period when Latin was still spoken over a large portion of the civilized world, have left us carefully worded descriptions of the manner in which the different letters ought to be enunciated, and many of these are, in themselves, highly ingenious. But to undertake to explain, in writing,

<sup>1</sup> That is to say, did not fall into general disuse until then, for it is omitted in some words on the Duillian Tablet; but this may, perhaps, be attributed to the changes supposed to have been made upon that inscription, when it was copied.

<sup>2</sup> In voc. *Solitaurilia*.



delicate distinctions of sound, is, in most cases, a task as hopeless as to endeavour to make a man born blind comprehend the gradations of colour in the rainbow. What information do we gain as to the true sounds of E and I, or their difference from each other, when we are told by Victorinus Afer that—

E, represso modice rictu oris, reductisque introrsum labiis effertur.

I, semiclusore impressisque sensim lingua dentibus vocem dabit.

And by Terentianus Maurus, that—

E quae sequitur vocula dissona est priori,  
Quia deprimit altum modico tenore rictum,  
Et lingua remotos premit hinc et hinc molares,  
I porrigit ictum genuinos prope ad ipsos,  
Minimumque renidet supero tenuis labello.

And by Martianus Capella—

E spiritus facit linguâ paullo pressiore,

I spiritus prope dentibus pressis.

Any one who will take the trouble to make the experiment will find, that any of these, or all of them combined, agree perfectly with each of the modifications of sound which E and I assume in English words.

But although the direct testimony of the grammarians is of little use, yet their negative evidence is of great value. In no case do they attribute more than one sound to each consonant, or more than two to each vowel, which seems to prove that the Romans were strangers to those capricious variations and unaccountable anomalies, which render the correct pronunciation of English often perplexing to ourselves, and always hopeless to a foreigner. The two sounds usually assigned to each vowel are *the long sound* and *the short sound*. We have seen, in the last section, that long vowels were, in ancient times, distinguished from short vowels in writing, and this circumstance will aid us much in our attempts to determine their true pronunciation; but in so far as the short vowels are concerned, whether they differed in time only from the others, or whether the organs of speech were compressed in a peculiar manner in enunciating them, are points upon which we have no precise information; but since the long vowels were originally represented by simply repeating the short vowel, it would seem that the difference of time was the principal, if not the only distinction.

In addition to the light thrown upon this subject by the old grammarians, we derive considerable assistance from inscriptions. It is evident, from the numerous memorials of this description which have been preserved, that the ancient stone-cutters were a very illiterate race of men, since the most palpable errors in orthography perpetually occur. But when we find the same blunder frequently repeated in the same or similar words, or in letters in similar positions, it is a fair inference that they accommodated the spelling to the pronunciation, as we see happen every day among ourselves, in the works of common masons and itinerant sign-painters. Thus, when we find long V continually represented by OV, in inscriptions which were sculptured long after the custom of doubling the vowels had

fallen into disuse, we may safely conclude that it was sounded either like the English *ou* in *mouse*, or like the French *ou* in *cour*, that is, the English *oo* in *poor*.

From modern Italian also we may learn something, and it will not be going too far to say, that in those particulars in which their pronunciation differs from that of the other nations of Europe, there is a presumption, at least, that they have derived this from their mighty ancestors.

The principal authors who have treated of this subject, are—

Erasmus, *Dialogus de Rectâ Linguae Graecae et Latinae Pronunciatione*.

Lipsius, *De Recta Pronunciatione Linguae Latinae*.

Middleton, *De Latinarum Literarum Pronunciatione Dissertatio*.

The two former are elaborate treatises, containing much that is fanciful; the latter is brief and imperfect, and founded almost entirely on the orthography of ancient inscriptions. We shall endeavour to give the student, in a short compass, everything of importance that is *known* on this topic, leaving it to himself to follow out the inquiry by such analogies and conjectures as his ingenuity may suggest.

In beginning with the vowels, we may repeat, that the long vowels were clearly distinguished from the short ones at all times, in sound, and anciently in writing also.

A. There seems little doubt, that the sound of *A*, adopted by the English, in their pronunciation of Latin, who make it the same with the *a* in *mate*, *fate*, &c., is quite erroneous; while that used in Scotland and upon the Continent, where it is enunciated broad and full, as in *Papa*, is more nearly correct. The former will by no means accord with the concurrent testimony of the old grammarians,<sup>1</sup> who all tell us, that it is to be uttered with the mouth wide open (*rectu patulo*), the tongue being suspended so as not to touch the teeth. It would appear to have been equivalent in certain foreign words to the English *a* in *all*, since we find ARCHILAVVS,<sup>2</sup> AVROMATORIVS,<sup>3</sup> for *Archilaus*, *aromatorius*.

That long *A* was distinguished from short *A*, by merely dwelling upon it for a greater length of time, seems probable, from the long quantity being indicated by merely repeating the *A*, as in *AA*, *PAASTORES*, *THRAACVM*, &c., quoted in the last section.

E. Suidas quotes a line from the Greek comic poet Cratinus—

‘Ο δ’ ἡλιθιος ὥσπερ προβατον, βη, βη, λεγων βαδιζει,

from which we can at once deduce the sound of the Greek *η*, since the pronunciation of a sheep is not liable to change. Now, in Greek words, transplanted into Latin, the general rule is, that the *η* is represented by long *ē*, as in *cetus* (*κητος*), *thesaurus* (*θησαυρος*), &c.; and from this we conclude, that the sound of *ē* was similar to that of *ê* in the French *bête*. Thus it would appear, that the English, who give it the force of double *e* in *peevish*, and the Scotch, who make it the same as the *a* in *pale*, are equally wrong. If we take as an example the word *sede*, according to the former, it is *seedee*; according to the latter, *sayday*; while it ought to be

<sup>1</sup> Vid. Martianus Capella; Terentianus Maurus; Victorinus Afer, and for the Greek *α*, Dionys. Hal.

<sup>2</sup> Gruter. DLXXXVI., 6.

<sup>3</sup> DCXXXVI., 7.

*sêdê*. If this be the true doctrine, it will lead us to the correct pronunciation of the diphthong *ae*, since we find it perpetually confounded in inscriptions with long *e*, and sometimes with short *e* also. Thus—*LAETVM*,<sup>1</sup> *OPTIMAE*,<sup>2</sup> *PROCNAE*,<sup>3</sup> *PRIDIAE*,<sup>4</sup> *QVIAETI*,<sup>5</sup> *DIAEBVS*,<sup>6</sup> &c., for *lētum*, *optimē*, *Procnē*, *pridiē*, *quīeti*, *diēbus*, &c. And also, *PRAECIBVS*,<sup>7</sup> *BENAE*,<sup>8</sup> *CRIMINAE*,<sup>9</sup> *EXTAERVM*,<sup>10</sup> &c., for *prēcibus*, *benē*, *criminē*, *extērūm*, &c.

I. Having pointed out in the last section, that long *i* was, for the most part, written in ancient times as the diphthong *EI*, we can have little difficulty in deciding that it should be considered as the same with the English *i*, in the words *mite*, *night*, *sprite*, *indite*; and hence we ought to say, *Teityre*, *Deico*, *Capteivi*, and not *Tectyre*, *Deeco*, *Capteevee*, as we do in Scotland.

This is further confirmed by the manner in which the Greeks spell Roman names; thus, *Antoninus*, *Faustina*, become *ANTΩNEINOS*, *ΦΑΥΣΤΕΙNH*, and reciprocally *Νεῖλος*; appears in Latin as *Nilus*; while Cicero clearly intimates, Ep. IX., 22, that *terni*, *bini*, were pronounced *ternei*, *binei*.

I, in Latin, is used not only as a vowel, but also as a consonant. It seems clear from what we have already stated upon this subject (pp. 2, 14, 15, 235), that *I*, when a consonant, corresponded in sound to our *Y*, in such words as *youth*, *York*, &c.; and this is preserved in modern Italian, in which *jeri*, *ajuto*, *major*, are pronounced *yeri*, *ai-yūto*, *mai-yor*.

O. O seems to have two proper sounds only in all languages, the long open O, as it appears in the English *nō*, *bōne*, *stōne*, the German *brōt*, the Italian *bōno*, and the closer sound, as in *not*, *moral*; both of these are distinctly described by Victorinus, as appertaining to the Latin O, which represents both the Omicron and the Omega of the Greeks. In English we have at least two additional sounds attached to this letter, which appear in *love*, *move*, &c.

V (*vowel*). In the *Menaechmi* of Plautus, IV., ii., 87, we find the following lines:—

MEN. Quis is Menaechmus est? MU. Tu istic inquam. MEN. Egone?

MU. Tu! MEN. Quis arguit?

MU. Egomet. PE. Et ego: atque huic amicae detulisti Erotio.

MEN. Egon'dedi? PE. Tu, tu istic inquam: vin' afferri noctuam.

Quae TU, TU, usque dicat tibi?

*i. e.*, *Do you wish a night-owl to be brought which will keep repeating to you TU, TU?* Now we know that the night-owl's cry is *Tou, Tou, ou* being the same as the double *oo* in *boot*, and this consequently fixes the sound of the Latin long V. In the last section we quoted some inscriptions in which OV was substituted for long V, which confirm what has been said above, although, in themselves, they would not have been sufficient to decide the

<sup>1</sup> DCLV., 1.

<sup>4</sup> CCLXXXVI., 7.

<sup>7</sup> Grut. XVII., 7.

<sup>10</sup> DCCLXXVI., 2.

<sup>2</sup> DCCCCXIII., 5.

<sup>5</sup> DLXIII., 7.

<sup>8</sup> DCCCCXLIV., 5.

<sup>3</sup> C. CCCLXXVIII., 4.

<sup>6</sup> DCLXXXVI., 1.

<sup>9</sup> DCCCCXIII., 5.

matter, as we might have supposed that OV was similar to the English diphthong in *lout*, *clout*, &c.

We pointed out, in the same place, that long V was sometimes represented by OI and OE, which seems to imply a connection between them in pronunciation.

But with regard to V where it occurs short, or is lengthened by position only, we cannot speak with the same confidence. That a marked difference did exist between long V and short V, is expressly stated by Varro. "Quidam reprehendunt quod *Pluit* et *luit* dicamus in praeterito et praesenti tempore. Falluntur. Nam est, ac putant, aliter, quod in praeterito V dicimus longam, *Pluit* et *luit* in praesenti breve." Short V frequently answers to the Greek Υ, as in *δύω*, *duo*; *φυγή*, *fuga*; *Σύλλα*, *Sulla*; *Ρωμύλος*, *Romulus*, &c., and as Quintilian attributes to the latter a soft, sweet sound, it may have resembled the *u* in *mute*, *curate*, or perhaps the French *u* in *nuages*, *pluviose*.

But in addition to these, the principal sounds of V, we ought to remark, that it is constantly interchanged with I and O, both in inscriptions and in the older forms of the language. Thus, on the Duillian Tablet, we have NAVEBOS; EXFOCIONT; PRIMOS; CONSOL; CAPTOM, &c., for *navibus*, *exfugiant*, *primus*, *consul*, *captum*. HONC; CONSENTIONT; and several others on the tomb of Scipio. So also, CONTIBERNALIS;<sup>1</sup> ETRISCVS;<sup>2</sup> for *contubernalis*, *Etruscus*, and on the Monum. Ancyr., MANIBIIS, RECUPERATIS, for *manubiis*, *recuperatis*. So, on the other hand, INFVMO,<sup>3</sup> SVBI,<sup>4</sup> STVPVLAE,<sup>5</sup> &c., for *infimus*, *sibi*, *stipulae*; and CONSVBRINVS,<sup>6</sup> EPISTVLA,<sup>7</sup> NVMENCLATVR,<sup>8</sup> SACERDVS,<sup>9</sup> &c., for *consobrinus*, *epistola*, *nomenclator*, *sacerdos*, &c. In every page of Plautus and the older writers, we have *Volnus*, *Voltus*, *Volgus*, *Avos*, *Aequom*, *Salvos*, &c., and in the MSS. of writers belonging to all epochs, and inscriptions of all dates, there is a perpetual confusion between *maximus* and *maxumus*, *proximus* and *proxumus*, *optimus* and *optumus*, *monimentum*, *monumentum*, and *munimentum*, and many others.

As to the diphthongs, the method recommended by Erasmus seems to be founded upon just principles. He would pronounce each letter of the diphthong separately in the first place, giving the proper sound to each vowel, and then, repeating the word a second time, hurry over the syllable containing the diphthong, in such a manner as to run the two vowels together, without completely losing either. To practise this with success, however, it is necessary that we should, in each case, be acquainted with the true sound of the constituent parts.

We have already seen that, in all probability, *ae* differed but little from long *e*, and the same may be said of *ai*, which is, in a vast number of instances, substituted for *ae*.<sup>10</sup> In like manner, we have pointed out the

<sup>1</sup> Gruter. DXL, 9.    <sup>2</sup> CCCXLIX., 6.    <sup>3</sup> CCIV.    <sup>4</sup> DCCLXXVII., 3.

<sup>5</sup> CXXXVIII.    <sup>6</sup> MCVII., 1.    <sup>7</sup> LXI., 4.    <sup>8</sup> DCXXX., 5.    <sup>9</sup> XXXIV., 5.

<sup>10</sup> This is seen in AIDILIS (Grut. LXIX., 11, CXXIX., 3), &c.; AIRE (LII., 12); CAISAR (CIX., 7, CXCVI., 4, &c.) QUAISTORES (LII., 12), for *aedilis*, *aere*, *Caesar*, *quaestores*, not to mention the double form of the genitive of the first declension in *ai* and *ae*. We arrive at the same conclusion in remarking the uncertainty which prevails in the best MSS. between *saeculum*, *paene*, *caeremonia*, *glabea*, &c., and *seculum*, *pene*, *ceremonia*, *gleba*, &c.

connection which apparently exists between long V, OI, and OE, which is well exemplified in COERAVIT, COIRAVIT, CVRAVIT; OITILE, OETILE, VTILE; MOERVS, MYRVVS, &c.

But in addition to the union of *ē*, *ae*, *ai*, on the one hand, and *oi*, *oe*, *ū*, on the other, there is manifestly a close alliance between *oe* and *ē*, as exemplified in EPHOEBUS, FOELIX, and PROSCOENIVM, for *ephebus*, *felix*, *proscenium*, and between *oe* and *ae*, in the irregularity of spelling in such words as *coecus*, *coelebs*, *caena*, *moereo*, &c., which often appear as *caecus*, *caelebs*, *caena*, *maereo*, &c.

The only doubt in regard to AV is whether we ought to say *Aurum* (*aw* as in *awl*), or *Ocrum* (*ow* as in *owl*). There is little evidence; but since we find AV occasionally used for long A, it would appear that the first of the above sounds is most likely to be correct.

All seem to agree in thinking that EI is the same as the *i* in *find*, *mind*, &c., while EU may either be the English *eu* in *feud*, or the French *eu* in *jeu*, that is, the Scotch *ui* in *puir*, *muir* (poor, moor).

H is easily dismissed. As it is merely the mark of a strong breathing, the only variation of sound which can arise must proceed from the comparative force of the aspirations. It appears from a passage in Cicero referred to in the last section, that the Romans at an early period never used it except before a vowel at the beginning of a word, and hence always said, *pulcros*, *Cetegos*, *triumpos*, *Kartaginem*. (See pp. 233, 234.)

In inscriptions we often find it omitted at the beginning of a word where it ought to appear, and, on the other hand, inserted where it ought not to find place. Thus, ERES;<sup>1</sup> IBERNA;<sup>2</sup> IC; OC;<sup>3</sup> OMINI;<sup>4</sup> OMVNIO;<sup>5</sup> ONESTVS;<sup>6</sup> ORAS;<sup>7</sup> VIVS;<sup>8</sup> VMANARVM,<sup>9</sup> &c., for *heres*, *hiberna*, *hic*, *hoc*, *homini*, *homuncio*, *honestus*, *horus*, *huius*, *humanarum*, &c.; and, again, HAC,<sup>10</sup> HARETHVSA,<sup>11</sup> HERIDANVS,<sup>12</sup> HORNAMENTIS,<sup>13</sup> HILLYRICVM,<sup>14</sup> HORIVNDVS,<sup>15</sup> &c., for *ac*, *Arethusa*, *Eridanus*, *Illyricum*, *ornamentis*, *oriundus*, &c.

This may have arisen from the aspiration in certain cases being uncertain, as in our own language both 'Humble and 'umble, 'Hugh and 'ugh, &c., are to be heard from the mouths of well-educated persons; or it may have originated in the impure dialect of stone-cutters, liable to the blunders so common among the lower orders in London and various parts of England. This is the defect which Catullus ridicules in his amusing Epigram. (See above, p. 233.)

That H was pronounced distinctly in the combination TH, appears from Cicero, who tells us that the sound of *Otones* is more pleasing than that of *Othones*; but whether they divided the T and H between two syllables, so as to make it *Ot-hones*, or used it like the Greek *θ* and our own *th*, we cannot tell, but the last seems the more probable opinion.

C, K, Q, G. We have already pointed out that, in the original Latin alphabet, G alone of these four letters was wanting.

<sup>1</sup> Gruter. DXXI., 7.; DXXVI., 7, &c. <sup>2</sup> CXXII., 1. <sup>3</sup> DCXCVII., 2; MLIII., 11.

<sup>4</sup> DLXXXVIII., 9. <sup>5</sup> CXXVIII., 1. <sup>6</sup> CCCXCVII., 1; CCCCLXV., 4.

<sup>7</sup> DCLXXXIV., 4. <sup>8</sup> XIII., 17. <sup>9</sup> CLIX., 6.

<sup>10</sup> Gruter. CCLXXXII., 4. <sup>11</sup> DCCCCLXXVII., 10. <sup>12</sup> LXII., 12; MXLV., 2.

<sup>13</sup> CCCCLI., 6. <sup>14</sup> CCCXCVI., 1. <sup>15</sup> DXXIX., 7.

There seem to be sufficient grounds to conclude that the sound of C was always the same as that of the Greek *Kappa* and of our own K. As Latin is read in this country, we retain this pronunciation before the vowels A, O, V, and the diphthong AV, as in *caput, color, curtus, causa*, which we enunciate as if they were written *Kaput, Kolor, Kurtus, Kausa*. But before E, I, Y, and the diphthongs AE, EV, OE, we give to C the force of S: thus, *Cedo, Cicero, Cincinnus, Cyrus, Caesar, coelum*, are sounded by the English, Scotch, and French, as if they were written *Sedo, Sisero, Sinsinus, Syrus, Saesar, soelum*.

There can be little doubt that this is erroneous, because—

a. The grammarians with one voice pronounce that C, and K, and Q, possess the same power, and none of them give any hint that more than one sound was attached to C. We may quote again (see p. 228) the testimony of Priscian, which is perfectly explicit, “K et Q quamvis figura et nomine videantur aliquam habere cum C differentiam, tamen eandem tam in vocum sono quam in metro continent potestatem.” So also Terentianus Maurus—

K perspicuum est litera quod vacare possit  
Et Q similis namque eadem vis in utrâque est  
Quia qui locus est primitus unde exoritur C., &c.<sup>1</sup>

b. It is highly improbable that no distinction should have been made in pronunciation between such words as *cedo, sedo; cervus and servus; cella and sella; Cilicem and silicem; Cyrus and Syrus*; and a multitude of others. It is still more unlikely that they would have pronounced the same letter differently in different parts of the same word; that they would have said *kapio, sepi, kaptum, kapere; Dekunus and Decimus*; have contracted *dositum* into *doctum*, and derived *insestus* from *kastus*.<sup>2</sup>

c. Many Latin words written with a C, are taken directly from the Greek; and in these, C uniformly represents the Greek K, never Σ. Thus *Cilicia* is Κιλικία; *cincinnus* is κικιννος; *celus* is κητος; *coelum* is κοῖλον; *cedrus* is κεδρος; *Centaurus* is Κενταυρος; *cenotaphium* is κενοταφιον, &c.

Reciprocally, the Greeks, when they spell Latin words in their own letters, represent *c* by κ. Thus, *Κικερων* is *Cicero*; *πριγκιπια* is *principia*, &c.

d. We must not, however, omit to mention the opinion entertained by some eminent scholars, that the Italians have preserved the true old pronunciation of *c*, when followed by E or I. By them *ce* is sounded like *che* in *cherry*; and *ci*, like *chi* in *chicane*. According to this method, the two first syllables in *Cicero* resemble those in *Chichester*, i. e., *Chitchero*.

This idea seems to receive some confirmation from the circumstance, that although C, before the vowels A, U, O, is often engraved as K on

<sup>1</sup> De Litt., 204.

<sup>2</sup> See this followed out at greater length in Scheller's Grammar.

ancient inscriptions,<sup>1</sup> yet we never find the same blunder when C precedes E or I; while, on the other hand, although K is never put for C before I, yet in the middle of a word, C is often substituted for T, when followed by I and another vowel. Thus, PALACIO,<sup>2</sup> QUOCIESCUNQUE,<sup>3</sup> CONSTANCIAE,<sup>4</sup> CONDICIONEM,<sup>5</sup> CONDICIO,<sup>6</sup> SOLACIUM,<sup>7</sup> &c., for *palatio*, *quotiescunque*, *constantia*, *conditionem*, *conditio*, *solatium*; and the oldest MSS. and inscriptions vary between *Fabritius* and *Fabricius*, *Domitius* and *Domicius*, *fecialis* and *fetialis*, *Martius* and *Marcus*, *Munatius* and *Munacius*, *Umbritius* and *Umbrius*, and the like. Now, if T, in this position, have the force of TS, as many suppose, it follows, that C must have the same when similarly situated, which approaches very nearly to *ch* or *teh* of the Italians.

When C is preceded by S, and followed by E or I, the Italians pronounce the *sc* like *sh*, which is imitated by the Scotch, in reading Latin, when they call *scelus*, *scis*, *Scipio*—*shaylus*, *shiss*, *sheepio*; while the English sink the *s* altogether, and say, *seelus*, *sis*, *Sippio*. In this case, Greek analogy is our best guide. We ought to remember that *sceptrum*, *scena*, *Sciron*, are *σκηπτρον*, *σκηνη*, *Σκιρων*, and that *Scipio* is always written *Σκιπιων*.

G. We have seen, that in the earlier form of the language, the place of G was supplied by C; we may therefore assume, that they never differed very materially in sound, but that the Latin G was something between our own hard G in *legation*, and a pure K. How easily C and G are interchanged in different dialects, is well known to every philologist, and is familiar to all who remember the *hig*, *hag*, *hog* of Sir Hugh Evans. There is no reason to believe that G was ever sounded soft by the Romans, as in the English *magic*, *logic*.

When G is followed by N, in the middle of a word, as in *magnus*, the Italians pronounce the syllable as if the G were preceded by an N, and an I subjoined to the GN, softening down the combination in a manner which cannot easily be described. We may be inclined to think, that something of this sort took place in Latin, since we sometimes find the supplementary I, alluded to above, in inscriptions. Thus, for *magnus*, *magna*, *magno*, we find MAGNIUS, MAGNIA, MAGNIO, so ABIEGNEAS for *abiegnas*, &c.<sup>8</sup> This, perhaps, as Middleton remarks, will explain the meaning of Cicero,<sup>9</sup> when he says, “*Notierant, et navi, et nari, quibus cum in praeponi oporteret, dulcius visum est ignoti, ignavi, ignari, dicere.*” Now, it is not easy to see how *ignotus*, *ignavus*, &c., pronounced according to our method, could be softer than *innotus*, *innavus*, although on the other supposition it is quite intelligible.<sup>10</sup> We may observe, in passing,

<sup>1</sup> *e. g.*, ARKA (Gruter. DCLXXII., 1); DEDIKAVERVNT (XXXVI., 9); EVOKATVS (DXXIX., 6); KANDIDATVS (CCCLXXXI., 3); KARA (CCCCXXXIV., 1); KARUS (CCCXXXIII., 9); KARISSIMUS (CCCLXXXIV., 3); KARCER (LXXX., 5); and many others.

<sup>2</sup> Grut. CCXXXII.

<sup>3</sup> Ibid.

<sup>4</sup> Fabrett., 103.

<sup>5</sup> 169.

<sup>6</sup> 378.

<sup>7</sup> 421, &c.

<sup>8</sup> See Middleton.

<sup>9</sup> Orat., c. 47.

<sup>10</sup> Compare the pronunciation of *ἀναγκη*, *ἐπαγγελλομενος*, &c., in Greek, which is established by inscriptions, where they appear as *ἀνανη*, *ἐπαγγελλομενος*, with the observations of Victorinus, Lib. I. de Orthog. on *agger*, *ancile*, &c.



that Cicero's remark, in so far as etymology is concerned, is not worthy of much attention.—(See above, p. 151.)

F, V, B, P. We have already pointed out, that F and V are the Latin representatives of the digamma, and that they are often attenuated into the cognate labials B and P. Indeed, these letters are so closely connected, that they were continually confounded in ancient as they are in modern times. Thus, B is put for V, when we read BIXIT;<sup>1</sup> BERNÄ;<sup>2</sup> BERECYNDÄ;<sup>3</sup> BIOLARE;<sup>4</sup> SEBERVS;<sup>5</sup> SERBVS,<sup>6</sup> PROBINCIA;<sup>7</sup> VNIBERSVS,<sup>8</sup> &c., for *vixit, verna, verecunda, violare, severus, servus, provincia, universus*; and reciprocally V for B, in ACERVO;<sup>9</sup> DANVVIVS;<sup>10</sup> DEVITVM;<sup>11</sup> PLACAVILE,<sup>12</sup> VENEMERENTI\*;<sup>13</sup> for *acerbo, Danubius, debitum, placabile, benemerenti*; again, P stands for B in APSENS;<sup>14</sup> APSOLVTVM;<sup>15</sup> APSTVLIT;<sup>16</sup> APSTINERE;<sup>17</sup> OPSIDES;<sup>18</sup> OPTINIVT;<sup>19</sup> PLEPS,<sup>20</sup> &c., for *absens, absolutum, abstulit, abstinere, obsides, obtinuit, plebs*, &c. F being the roughest of the group, seldom takes the place of the other three; but we have AF for Ab in the S. C. de Tiburtibus; and Nonius, p. 531, gives *Sifilare* as the old form of *Sibilare*, which the French have changed back again to *Siffler*. The interchange of B and P is thus mentioned by Quintilian,—ut, quum dico *Obtinuit*, secundam enim B literam ratio poscit, aures magis audiunt P. That this takes place in the best MSS., every one accustomed to consult them very well knows, and Lipsius refers in particular to the Florentine copy of the Pandects, one of the oldest in existence.

The same analogy holds in modern tongues; in German it is in many cases almost impossible to distinguish by the ear F from V; and we are all familiar with the transformation by which *very* becomes *bery* in the mouth of a negro, and *fery* when articulated by the organs of a Welchman. But there is still another sound with which V is intimately allied, especially in our own provincial dialects; namely, that which we attribute to W., and this by very many scholars is supposed to have been the real sound of the Hebrew *Vau*, of the Greek digamma, and the Latin V. Dionysius of Halicarnassus, in the celebrated passage (A. R. I., c. 20), where he describes the digamma, explicitly declares, that it was the syllable *ou* written in a single letter, giving as an example, *Ουελια* (*Feelia*), the Latin *Velia*. In corroboration of this, we find that in a great number of Latin proper names beginning with V, the Greeks of the Augustan age express this letter by *ou*; thus we have *Ουαρος*, *Ουαληριον*, *Οκταουιον*, *Ουιργιλιος*, for *Varus, Valerium, Octavium, Virgilius*; and there is no doubt that V has passed into W, in many words in German, Dutch, and English, as—

| Latin.  | Germ. n. | Dutch. | English.       |
|---------|----------|--------|----------------|
| Vinum,  | Wein,    | Wyn,   | Wine.          |
| Vallum, |          | Wall,  | Wall.          |
| Vicus,  |          | Wyck,  | Wick, or Wich. |

<sup>1</sup> Grut. CCCVII., 8; CCCXXXIV., 2, and many others.

<sup>2</sup> XXXI., 9.

<sup>3</sup> MCX., 1.

<sup>4</sup> MLXII., 1.

<sup>5</sup> CCC.

<sup>6</sup> CCCCVII., 8.

<sup>7</sup> DXVIII., 4.

<sup>8</sup> CCCLXII., 1; MXCV., 7. <sup>9</sup> MLII., 10. <sup>10</sup> MCXXV., 1. <sup>11</sup> CCCCXXXIX., 6.

<sup>12</sup> XCII., 11. \* CCCXXV., 7; DCCLX., 10; DCCLXII., 10.

<sup>13</sup> LXI., 1; CCCCXXXVI., 3.

<sup>14</sup> CLXXXV., 2; MLXXXIII., 8.

<sup>15</sup> CCCIV., 1; MLIV., 1.

<sup>16</sup> Cenotaph. Cal. Caes.

<sup>17</sup> Tomb of Scipio.

<sup>18</sup> Gruter. DII.

<sup>19</sup> CCCLII., 1; CDXXXII., 8, 9; CDLXVII., 2; CDXCIV.



The last being frequently appended as a termination to the names of towns, as *Keswick*, *Ipswich*, &c. On the other hand, we may remark that the Latin V is not uniformly turned into *ου* by the Greeks; we not only have *Ουίγγιλος*, but also *Βίγγιλος*, and also *Βάρρων*, *Βαλλήες*, for *Varro*, *Valere*, and many others. Hence the conclusion that the Greeks had no sound in their language corresponding exactly to the Roman V, but that it was something between *Ου* and *Β*.

That the Latin F had a very rough, hard, hissing sound is proved by Quintilian<sup>1</sup>—*Nam et illa quae est sexta nostrarum, paene non humana voce vel omnino non voce, potius inter discrimina dentium efflanda est: quae, etiam quum vocalem proxima accipit quassa quodammodo, utique quoties aliquam consonantem frangit, ut in hoc ipso frangit, multo fit horridior*—and that this sound was quite distinct from that of the Greek Φ is evident from the story told by Quintilian<sup>2</sup> of the ridicule cast by Cicero on a (Greek) witness who was unable to articulate correctly the first letter in the name Fundanius. This, however, must have held good with regard to the dialect of the highly educated only, since we find constantly in inscriptions, such blunders as AMFION,<sup>3</sup> BOSFORANI,<sup>4</sup> FRYX,<sup>5</sup> TRIUMFATOR,<sup>6</sup> for *Amphion*, *Bosphorani*, *Phryx*, *Triumphator*.

D, T. A natural alliance similar to that which unites F, V, B, P, subsists between D and T. Hence, ADQVE,<sup>7</sup> ADTAMEN,<sup>8</sup> LIMIDES,<sup>9</sup> LIQUID,<sup>10</sup> QVODANNIS,<sup>11</sup> &c., for *atque*, *attamen*, *limites*, *liquid*, *quotannis*, &c., and reciprocally, ALIVT,<sup>12</sup> ATFINES,<sup>13</sup> APVT,<sup>14</sup> ITCIRCO,<sup>15</sup> &c., for *aliud*, *adfines*, *apud*, *idcirco*, &c.

The most important question connected with these letters, is the sound which ought to be attributed to T when it occurs in the middle of a word before I, followed by another vowel. We have thought fit to give it the force of *sh* in *Iustitia*, *Sapientia*, *Vitium*, and the like, which are enunciated as if they were written *Iustishia*, *Sapieushia*, *Vishium*; while the Italians make it equivalent to their Z, that is, to *ts* or *ts*, saying *Iustitsia*, *Sapientsia*, *Vitsium*; and the Germans give it the simple sound of T unchanged. Something may be urged on behalf of each of the last two.

The silence of all grammarians (with a single exception) with regard to any change in the force of T when in this position, seems to favour the Germans.

The Italians, in addition to the claim which they urge, of having received the true pronunciation direct from their ancestors, refer to a certain obscure grammarian, named Papirius (see *Ald. Orthog.*, p. 563), and to an inscription where CRESCENTSIANUS appears for *Crescentianus*.

It is important to observe, that the Greeks make no change in writing words belonging to this class, since we find ΤΙΤΙΟΣ, ΚΩΝΣΤΑΝΤΙΟΣ, ΜΑΥΡΕΝΤΙΟΣ, &c., which is in favour of the Germans; and the English, moreover,

<sup>1</sup> XII., x., 29.<sup>2</sup> I., iv., 14.<sup>3</sup> Grut. CXXVI.<sup>4</sup> CCCLXXXIX., 7.<sup>5</sup> CCCXXXIII., 9.<sup>6</sup> CCLXXXV. 5; CCCLXX., 3.<sup>7</sup> Gruter, CLII. 8; CLXXIX., 2; CCXLVI., 3, and many other places.<sup>8</sup> CCCXCI., 5.<sup>9</sup> CXCIX., 6.<sup>10</sup> DCLXX., 5.<sup>11</sup> CCXXVIII., 8.<sup>12</sup> CCCVIII., 1.<sup>13</sup> CCCLVI., 1; DXXVI., 3.<sup>14</sup> CCCLXX., 3, &c.<sup>15</sup> XXIII., 12.

are not consistent, for when S precedes T, they give to the latter its natural sound, as in *tristior*.

The question is still further embarrassed by the substitution of C for T, and *vice versa*, in such words as *Domicius*, *Palacium*, *Fabricius*, *Fecialis*, which we alluded to when discussing the pronunciation of C.

L, M, N, R, S. Concerning these, little need be said. Their sound is so uniform in modern languages that we are not led to suppose that we have departed widely from the practice of the ancients. The sound of M at the end of a word must have been feeble, since it was almost always elided in verse before a vowel; it is also frequently omitted by the stone-cutters. Thus, in the inscription on the tomb of Scipio, one of the oldest which we possess, we find OINO, DVONORO, OPTVMO, VIRO, SCIPIONE, CORSICA, ALERIA, VRBE, AEDE, for *unum, optimum, virum, Scipionem, Corsicam, Aleriam, urbem, aedem*, and final M inserted only once, in the word LVCIOM.

The same remark applies to S, and perhaps still more forcibly, since in the earlier poets it is frequently elided, or at least not sounded, even before a consonant.—(See Chapter on *Elision*.) We cannot fail to remark the analogy in modern French, where S is seldom sounded at the end of a word.

X, which was adopted from the Greeks, was used merely as an abbreviation for CS or GS (qua carere potuissimus ni quacissemus, Quint. I., iv. 9). Hence, in those words where it occurs, we ought to attend to the root from which they spring; we ought to say *ducs, facs, pertinacs*, because *c* is the radical letter, as we learn from the genitives *ducis, facis, pertinacis*; and on the other hand we should say, *legs, regs, coniugs*, and not *lecs, recs, coniucs*, because in these the radical letter is *g*.

Y, Z, being used in those words only which were transplanted directly from the Greek, do not demand much attention. We may observe that Z ought to be sounded very softly and nearly like S. Of Z and Y Quintilian says—"apud Graecos nullae dulcius sonant"—an assertion which ill agrees with the hard dental *tls*, generally considered equivalent to the former. This soft sound is illustrated by the Latin form of certain Greek words, thus:—

|          |         |            |
|----------|---------|------------|
| Αττιχιζω | becomes | Atticisso. |
| Πατριζω  | —       | Patrisso.  |
| Σιλιχιζω | —       | Silicisso. |
| Μαζαα    | —       | Massa.     |

## V.

### ACCENT, QUANTITY, EMPHASIS; METRE, RHYTHM; METRICAL ICTUS; ARSIS; THESIS.

It is not our intention to enter into any lengthened discussion with regard to these topics, upon which many volumes have been written to very little purpose; but merely to explain distinctly the meaning of the words, and thus to prevent the student from being embarrassed by the frequent occurrence of terms which he does not understand.

All sound depends upon certain tremulous movements or vibrations of the body which gives forth the sound, and the action of these vibrations upon the air, which conveys them to our organs of hearing. When two bodies (A and B) vibrate in such a manner as to produce distinct sounds, if A vibrates more frequently in a given time than B, then the sound produced by A is said to be *higher* or *sharper* than the sound produced by B; and, on the other hand, the sound produced by B is said to be *lower*, or *graver*, or *flatter*, than that produced by A. When sounds are produced by bodies performing the same number of vibrations in the same time, they are said to have the same *pitch*, or to be *in unison*; so that the *pitch*, which depends solely upon the frequency of the vibrations of the sounding body, must be carefully distinguished from the *intensity* or *loudness* of the sound, and also from its *quality* or *fineness*.<sup>1</sup> The organs of speech, considered as a musical instrument, are capable of producing sounds of a considerable variety of pitch; and if we assume any given pitch as the standard of our ordinary articulation, it is manifest that, when we deviate from this, the pitch of our voice will be either *sharper* or *graver*, that is, in other words, will be either elevated or depressed.

But in pronouncing a word we may articulate each syllable in our ordinary pitch, or we may elevate or depress that pitch. Any elevation or depression of the ordinary pitch, in pronouncing a syllable, is called an *Accent*. When a syllable is pronounced in a pitch sharper or more elevated than our ordinary pitch, it is said to receive the *Acute Accent*. When a syllable is pronounced in a pitch graver or more depressed than our ordinary pitch, it is said to receive the *Grave Accent*; but when a syllable is said to be accented, without any qualification being added, the *acute* is always meant.

*Quantity*, again, relates simply to the length of time during which we dwell upon a syllable (see p. 4), and has no necessary connection whatever with elevation or depression of pitch.

Much confusion has arisen from the circumstance, that, in English, long quantity is always, or almost always, accompanied by an elevation of pitch. Hence some have asserted that there is no such thing as quantity in English, or indeed, in any modern language—a position too absurd to deserve confutation, since no one can read five lines of English poetry without paying attention to the quantity of the syllables. In the celebrated controversy which took place about the middle of the last century, on Accent and Quantity, Doctor Gally altogether denied the existence of accent independent of quantity, and affirmed, that it was impossible, in any language, to accentuate a syllable without lengthening it. His opponent, Foster, succeeded completely in demonstrating, from first principles, that accent and quantity are in their nature entirely distinct, and that nothing would prevent a people endowed with flexible organs from giving effect to each separately; and this appears to have been done by the ancients, if any faith can be reposed in the concurrent testimony of

<sup>1</sup> Note is synonymous with *pitch*; and although the word *tone* is often used in the same sense, it ought, strictly speaking, to be employed only to express that character of sound which we term *quality*, and which has no reference to the number of vibrations by which it is produced.

the grammarians. Indeed, the possibility of the thing is abundantly demonstrated by what we hear every day in our own provincial dialects; nor can any doubt be entertained on the subject, by any one who has ever caught the sound of such words as *l̄ēberty of cōscience*, uttered by a lowland Scotchman. Foster, however, went too far when he said that every language *must* have both accent and quantity. We have a signal instance to the contrary in French, where quantity is unknown. The correct pronunciation of that tongue can only be attained by abstaining from dwelling longer upon any one syllable than upon any other; and it is precisely this very peculiarity which renders it so difficult for us to enunciate it with accuracy. That the French make great use of *Accent* is clearly perceptible, both in their ordinary conversation, and more especially in the declamations of their great actors and public speakers.

*Emphasis* is perfectly distinct both from *Accent* and *Quantity*, and signifies the comparative energy or fullness of the voice in pronouncing different syllables. "Two men with different voices, or with different exertions of nearly the same voice, may pronounce the words of the same sentence, with the same accent and quantity, observing the like proportion in the elevation and prolongation of the same syllables, and yet use a different spirit, the one speaking with emphasis, the other without it. An instance of two persons blowing the same notes on a flute, the one with more, the other with less breath, will perhaps set this distinction in a clearer light."<sup>1</sup> *Emphasis* is not confined to single syllables, but may be employed in the enunciation of words, or sentences, or paragraphs.

As matter is said to have three dimensions, length, breadth, and height, or thickness, so, by a fanciful analogy, the same attributes have been applied to the human voice.

|                 |                |                          |
|-----------------|----------------|--------------------------|
| <i>Quantity</i> | will represent | <i>Length</i> .          |
| <i>Emphasis</i> | — —            | <i>Breadth</i> .         |
| <i>Accent</i>   | — —            | <i>Height or Depth</i> . |

(See Priscian, p. 1286; Aristot. *Poet.* C. XX.)

Different from any of these, is the *Metrical Accent* or *Ictus Metricus*, the name given by grammarians to the stress which must be laid upon particular syllables in repeating verse, in order that the rhythm of the measure may be made perceptible to the ear.

In Dactylic verse, the Ictus falls upon the first syllable of the Dactyl and of the Spondee. In Iambic verse it will fall upon the long syllable of the Iambus, and on the second syllable of the Spondee; and in Trochaic verse, on the long syllable of the Trochee, and the first syllable of the Spondee.

When these feet are resolved, the Ictus still maintains its place; thus, in Iambic verse, since the Tribach is formed by the resolution of the long syllable of the Iambus, the Ictus will fall on the second syllable of the Tribach; the Dactyl being derived from the resolution of the second syllable of the Spondee, and the Ictus falling upon that syllable, the Dactyl will have it on the second syllable; when the Spondee is resolved into an Anapaest, the Anapaest has the Ictus on the last; on the other hand,

<sup>1</sup> Foster on Accent and Quantity, Chap. I.

in Trochaic verse, the Ictus will fall upon the first syllable of the resolved feet in each case.

In all kinds of verse, the syllables upon which the Ictus falls are said to be *in Arsi* (*ἀρσις*, an elevating), and the others to be *in Thesi* (*θεσις*, a putting down).

*Rhythm* is a combination of sounds, arranged in such a manner as to fall gratefully upon the ear.

*Metre* is a combination of syllables, arranged in such a manner as to fall gratefully upon the ear, and at the same time, restricted both as to their quantity, and the order of their recurrence, by some fixed law.

It will be seen from the above definitions, that metre is connected with rhythm as a species with a genus.

All prose compositions ought to be rhythmical; that is to say, the words ought to be selected and disposed in such a manner as to produce a pleasing cadence; but they are not subject to any law which fixes the precise order in which long and short syllables are to follow each other, and the intervals at which similar combinations must uniformly recur. Moreover, rhythm may be produced without syllables at all, by sounds not articulate. The beating of hammers on an anvil, which is said to have been the origin of music, may be rhythmical; the noise made by the galloping of a horse, by stamping with the feet, by clapping the hands, may produce rhythm. But metre cannot exist without articulate sounds, and the term is confined to syllables whose quantity, order, and number, are measured out according to an invariable standard.

## VI.

### ON THE QUANTITY OF A SHORT FINAL VOWEL BEFORE A WORD BEGINNING WITH *SC*, *SP*, *SQ*, *ST*, &c.

THE quantity of a vowel naturally short, when it occurs at the end of a word, and the next word begins with *S*, followed by one or more consonants, has been a subject of keen controversy among metrical scholars; and different writers, after fully discussing the question, have arrived at opposite conclusions.

The principle that a vowel in this situation is always long, was first advanced by Terentianus Maurus, a grammarian whose age is uncertain, but who, in all probability, belongs to the latter part of the third century. Some have utterly denied the truth of the proposition, while others not only recognize it in its fullest extent, but would extend the law to words beginning with the double consonants *X* and *Z*. The words of Terentianus, as they are found in his treatise, *De Syllabis*, v., 1058, are—

Quae sibi tres tantum poterit subiungere mutas,  
Si quando *SCutum*, *SPumas*, vel *STamina*, dico.  
Haec sola efficiet, nudo ut remanente trochaeo,  
Spondeum geminae possint firmare sonorae.  
Exemplis, an prava sequar, vel recta, probabo,  
*Quisque SCire* cupit, vel *quisque SCribere* curat,

*AntE STare* decet, cum dico, et separo verbum,  
*AntE STesichorum* vatem natura creavit :  
 Ultima vocalis remanens finisque trochaei,  
 Excipitur geminis quis proximus exoritur pes,  
 Quae, quamquam capite alterius verbi teneantur,  
 Sufficiant retro vires, et tempus oportet,  
 Consona quod debet geminata referre priori.

Although the phraseology in this passage is not very distinct, the meaning is manifestly that a Trochee, that is, a long syllable followed by a short one, will become a Spondee, or two long syllables when placed before such words as *SCutum*, *SPumas*, *STamina*, and he gives as examples *Quisque*, with the last syllable long before *SCire* and *SCribere*, and *Antē*, before *STare* and *STesichorus*.

A little lower down, v. 1073, he adds,—

*IncipE* si dicas, et *SCire*, aut *SCribere* iungas  
 Creticus efficitur.

On which Dawes, in his *Miscellanea Critica*, founded the following canon :—

*The Latin poets, after the time of Lucretius, lengthened a naturally short vowel at the end of a word, when the following word begins with SC, SP, SQ, ST. But this is not observed by the Satirists, in whose compositions, which are sermoni propiora, such minute accuracy could not be expected.* *Miscell. Crit.* p. 4.

And this is the canon which has given rise to so many disputes among the learned. It is clear, that the only way in which the question can ever be set at rest, is by giving a full and fair catalogue of all the authorities which bear upon the point, carefully noting the various readings which occur in the MSS. and oldest editions. These passages have been almost all collected in the notes, by Burgess and Kidd, to the *Miscellanea Critica*, and are to be found also in the first number of the *Classical Journal*. In the former work, they are so mixed with remarks upon various topics of classical criticism, that it is a task of considerable toil to disentangle them from the extraneous matter with which they are surrounded. In the *Classical Journal*, the various readings are not very fully nor very accurately detailed, and, therefore, it may be of some service to the student to present them here before his view, accompanied by all the information which may be necessary to insure a correct judgment. Before commencing the enumeration, two remarks are necessary.

1. The canon of Dawes is confined to the Latin poets who followed Lucretius, and expressly excludes the Satirists. It is essential to draw the attention of the student to this point, because it is a common practice to quote Ennius, Lucretius, and the Satires of Horace, without considering that they have nothing to do with the matter.

2. Proper names, in the use of which the poets have always very naturally allowed themselves considerable license, and the names of stones, trees, &c., especially when such cannot be used at all in the metre without transgressing the rule, cannot be considered fair exceptions. This applies to such words as *Smaragdus*, *Scamander*, neither of which could

be employed in Hexameter verse at all, without a violation of our canon; and it is very well worthy of notice, that these words are frequently found in excellent MSS., both Latin and Greek, spelt without the S,—*Μαρωγδος*, *Maragdus*; *Καμανδρος*, *Kamander*;<sup>1</sup> which would seem to indicate that it was, in certain cases, softened down in pronouncing them.

We shall now proceed with our catalogue, reviewing the works of the Latin poets in succession, marking, in the first place, those passages which seem to support the canon of Dawes; next those which seem to violate it; and, lastly, the examples of a short vowel at the end of a word, before X or Z, with a view to settle this question also.

## CATULLUS.

*Si potē stolidum repente excitare veternum.* (*Priapcian.*) XVII., 21.<sup>2</sup>

*Hoc quid putemus esse? qui modō scurra.* (*Scaz.*) XXII., 12.<sup>3</sup>

*Nec deprecor iam si nefariā scripta.* (*Scaz.*) XLIV., 18.

*Ut apud nivem et ferarum gelidā stabula forem.* LXIII., 53.<sup>4</sup>

*Nulla fugae ratio nullā spes, omnia muta.* LXIV., 186.

*Brixia, Cycnaeae suppositā speculae.* LXVII., 32.<sup>5</sup>

*Testis erit magnis virtutibus undā Scamandri.* LXIV., 258.

## VIRGIL.

*Ferte citi ferrum, date telā, scandite muros.* *Æ.* IX., 37.<sup>6</sup>

*Ponitē: spes sibi quisque. Sed haec quam angusta videtis.* *Æ.* XI., 309.<sup>7</sup>

*Horridā squamosi volventis membra draconis.* *Culex.* 194.<sup>8</sup>

*Nec fuerat: nisi Scylla novo concepta furore.* *Ciris.* 130.<sup>9</sup>

<sup>1</sup> See Dawes, *Miscel. Crit.*, pp. 6-148. Ed. Kidd.

<sup>2</sup> Some old editions have *si potest olidum*.

<sup>3</sup> This is an unexceptionable instance. *Modo*, the adverb, always has the last short after the time of Lucretius. (See remarks on Final O, p. 60.)

<sup>4</sup> This is not worth much. It is from the *Atys*, a wild dithyrambic strain, the metre of which is not, in all probability, restrained by severe laws. (See remarks on Galliambic Verse, p. 215.)

<sup>5</sup> Some MSS. have *suppositum in specula*; *supposita in specula*. (See Doering's note.)

<sup>6</sup> Some MSS. have *et scandite*, others *ascendite*. Heyne suspects the line as it stands to be corrupt.

<sup>7</sup> The long pause after *Ponite* would make the shortening of the vowel appear not very objectionable even to the supporters of Dawes's canon. Heyne, however, seems to agree with Dawes and his commentators, in thinking that this line stopped at *Ponite*, and that the rest is an interpolation. (See his note.)

<sup>8</sup> The text here, and indeed throughout this poem, which is certainly not Virgil's, is very confused and corrupt. This line and the three which precede, are all considered spurious by Heyne.

<sup>9</sup> This line is generally considered corrupt, and is variously emended by different editors. Some MSS. give *nī*, and so Forbiger. The remark which we made on the *Culex*, applies equally to the *Ciris*.

## HORACE.

Nothing is to be found in the Lyrics or Epistles of Horace either for or against the canon.<sup>1</sup>

## TIBULLUS.

*Pro segetē spicas, pro grege ferre dapem.* I., v., 28.<sup>2</sup>

*O quantum est auri potius pereatquē smaragdi.* I., i., 51.

*O pereat quicumque legit viridesquē smaragdus.* II., iv., 27

## PROPERTIUS.

*Iura darē statuas inter et arma Mari.* III., xi., 46.<sup>3</sup>

*Brachiā spectavi sacris admorsa colubris.* III., xi., 53.

*Iam benē spondebant tunc omina, quod nihil illam.* IV., i., 41.

*Tu cavē spinosi rorida terga iugi.* IV., iv., 48.<sup>4</sup>

*Consuluitquē striges nostro de sanguine, et in me.* IV., v., 17.<sup>5</sup>

*Sed quascumque tibi vestes quoscumquē smaragdus.* II., 16, 43.

*Nunc ubi Scipiadae classes? ubi signa Camilli.* III., xi., 67.<sup>6</sup>

*Tuque O Minoa venundatā, Scylla, figura.* III., xix., 21.<sup>7</sup>

## OVID.

*Ista Mycenaea literā scripta manu.* II. V., 2.<sup>8</sup>

*Est in qua nostri literā scripta memor.* II. V., 26.<sup>9</sup>

*Carminā scripta mihi sunt nulla aut qualia cernis.* T. V., xii., 35.<sup>10</sup>

<sup>1</sup> We find,

Levare tenta spiritu praecordia. (*Iamb. Trim.*) II. E. XVII., 26.

But from the position of *tenta* in the line, it is impossible to tell whether the poet intended it to be long or short.

<sup>2</sup> Many MSS. and old editions, *Segete et.*

<sup>3</sup> This is the reading of many good MSS. and old editions. Kuinoel, however, and Hertzberg, have adopted another, also sanctioned by MSS.—

Iure dare et statuas inter et arma Mari.

<sup>4</sup> *Cave* is a conjectural emendation for *cape*, which appears in almost all the best MSS. and old editions. There are also many variations in other words of this line, but not in *spinosi*.

<sup>5</sup> Many MSS. have *Consuluit striges*; but the first syllable in *striges* is short. This looks as if there was some corruption in the text.

<sup>6</sup> Burgess would read, "Scipiadae, heu ubi nunc classes . . ." But this seems to be purely conjectural.

<sup>7</sup> Two Harl. MSS. and the edition of 1472 have *Sylla*.

<sup>8</sup> *Facta* is the reading now generally received, on the authority of the best MSS.

<sup>9</sup> Many MSS. have *facta*. (See Burman on the passage.)

<sup>10</sup> Comparing this with the last two, we are naturally led to read *facta*. Consult Zinzerling, *Diatrib.* Burman conjectures *coepit*.



Ne tamen ignoret quae sit *sententiā scripto*. *H. XX.*, 213.<sup>1</sup>

Ergo mutetur nostri *sententiā scripti*. *E. P. III.*, vii., 7.<sup>2</sup>

Ante focos olim longis *considerē scamnis*. *F. VI.*, 305.<sup>3</sup>

Quicquid ages igitur, magna *spectaberē scena*. *E. P. III.*, i., 50.<sup>4</sup>

Oraque fontana *fervidā spargit aqua*. *A. A. III.*, 726.<sup>5</sup>

Quod medio lentae fixum *curvaminē spinæ*. *M. III.*, 66.<sup>6</sup>

Manat, et exprimitur per densa *foraminā spissus*. *M. XII.*, 438.<sup>7</sup>

Addit et fontes, immensaquē *stagna lacusque*. *M. I.*, 38.<sup>8</sup>

Hennaeosque lacus et *olentiā stagna* Palici. *E. P. II.*, x., 25.<sup>9</sup>

*Antē stetit* niveo lueet in ore rubor. *A. III.*, iii., 6.<sup>10</sup>

Ante meos oculos *tuā stat*, tua semper imago est. *E. P. II.*, iv., 7.<sup>11</sup>

Illa sonat raucum, quiddamque *inamabilē stridet*. *A. A. III.*, 289.<sup>12</sup>

Ambiguus fuerit, modo vir, modo *feminā, Scython*. *M. IV.*, 280.<sup>13</sup>

Occidit *illē Scinis*, magnis male viribus usus. *M. VII.*, 440.<sup>14</sup>

Fœcundumque genus Maenae, Lamyrosquē *Smarisque*. *Ital.*, 120.<sup>15</sup>

In solio Phoebus, claris *lucentē smaragdis*. *M. II.*, 24.<sup>16</sup>

Tu poteras virides pennis *habetarē smaragdōs*. *A. II.*, vi., 21.

Dulichii Samiūque, et quos tulit alta *Zacynthos*. *II. I.*, 87.

<sup>1</sup> Most of the older editions have *scripto sententia quae sit*.

<sup>2</sup> Three of the oldest editions have *scripti sententia nostri*.

<sup>3</sup> The Frankfort MS., and several of the oldest editions, have *scamnis considerare longis*.

<sup>4</sup> Several MSS., *scena spectabere magna*.

<sup>5</sup> The great majority of MSS. have *pulsat*. Two have *lavit*.

<sup>6</sup> Many of the best MSS., *lentæ spinæ curvaminæ fixum*; and so the Bodleian and Cambridge MSS. and oldest editions. Others, *medio spinæ lentæ curvaminæ fixum*. One, *longæ*, &c.

<sup>7</sup> The common reading in the older editions is *succus*. A Bodleian MS., *densus*. Generally speaking, this line is very confused and corrupt in most MSS.

<sup>8</sup> The Bodleian MSS., one Camb. MS., and six of the oldest editions, have *et stagna immensa*.

<sup>9</sup> Many MSS. and two of the oldest editions have *olentis*.

<sup>10</sup> A Bodleian MS. and most of the older editions have *fuīt*.

<sup>11</sup> Three of the oldest editions, *Ante meos oculos praesto est tua semper imago*; four MSS., *praesens tua*; three MSS., *visa est*; one MS., *vera est*.

<sup>12</sup> *Stridet* is a conjecture introduced by Heinsius. The MSS. and older editions have *ridet*.

<sup>13</sup> A Bodleian MS. and others, *Sython*.

<sup>14</sup> *Sinis* is now almost universally recognized as the true form, and is supported by MSS.

<sup>15</sup> Some write the name of this fish *Meryx*. Mentioned by Pliny, xxxii., last chapter.

<sup>16</sup> A Camb. MS. has *maragdis*.

Other examples will be found in some editions of Ovid; but since the passages in which they occur are now read differently in all the more esteemed texts of the poet, it is not necessary to give them at full length. Such were *Il. X.*, 106; *A. A. III.*, 741; *T. IV.*, ii., 20; *E. P. I.*, v., 2; and *Il.*, ii., 34.

MANILIUS.<sup>1</sup>

Sed teretem inclini mundum *comitantiã spira*. *M. III.*, 364.<sup>2</sup>

Tertia *formã stetit* summo iam proxima coelo. *M. III.*, 604.<sup>3</sup>

## PHLAEDRUS.

Has nothing either for or against the canon.<sup>4</sup>

## LUCAN.

Aut pretium; *quippẽ stimulo* fluctuque furoris. *V.*, 118.

Tales fama canit tumidum super *aequora Xerxen*. *II.*, 672.<sup>5</sup>

## SILIUS ITALICUS.

*Immanẽ stridens* agitur, crebroque coacta. *IX.*, 575.<sup>6</sup>

*Nequã spes* fusos pacis vitæque manere. *XII.*, 209.<sup>7</sup>

*Diversã spatio* procul a certamine pugnae. *XVII.*, 546.<sup>8</sup>

Mille Agathyrna dedit *perflataquẽ Strogilos* Austris. *XIV.*, 259.<sup>9</sup>

Conditus excelso sacravit *collẽ Zacynthos*. *I.*, 275.

Atque auxit quondam *Laertia regnã Zacynthos*. *I.*, 290.

Armaque *Dulichia* proavis *portatã Zacyntho*. *II.*, 603.

<sup>1</sup> The period when Manilius wrote is still a matter of doubt; but it will be seen that he is not a witness of any importance.

<sup>2</sup> *Spira* is a conjecture of Bentley for *semper*, the reading of all MSS. and previous editions.

<sup>3</sup> Almost all editions have *fuit*. Bentley has *est et*.

<sup>4</sup> Dr. Carey, who is a keen opponent of the canon, quotes—

Numque *ubi strigandum* est, et *ubi currendum* scio. *Phaed.*

He ought to have mentioned that *strigandum* is a conjectural emendation proposed by Gruterus, and also by Salmasius; but that all modern editors have agreed with Bentley in restoring the reading of the MSS., *trigandum*.

<sup>5</sup> The true reading here is *Persen*. (See Bentley and Heber on the passage.)

<sup>6</sup> This is the reading of the MSS. *Immani*, to agree with *vulnere* in the next line, is a conjecture of Livineius. (See Rupert.)

<sup>7</sup> But we may divide *nequa* into two words, and consider *qua* as an adverb, in which case it will be naturally long.

<sup>8</sup> So Rupert; others have *diverso*. Heinsius conjectured *diversae* to agree with *pugnae*.

<sup>9</sup> Rupert adopts *Trogilos*. The editions before his have *Strogilos*, *Strongylos*, &c. The MSS. exhibit *Trogilos*, *Troglos*, *Troialos*, &c. (See his note on the passage.)

## MARTIAL.

Ut *dignā speculo* fiat imago tuo. II., lxvi., 8.<sup>1</sup>

Quid gladium demens *Romanā stringis* in ora. V., lxix., 3.<sup>2</sup>

Pexatus pulchre, rides *mā Zoile* trita. II., lviii., 1.

Sidere percussa subito est *tibi, Zoile*, lingua. XI., lxxxv., 1.

Si tumeat, fiam tunc *tibi zona* brevis. XIV., cli., 2.

## VALERIUS FLACCUS.

Vadit eques, *densā spargens* hastilia dextra. VI., 229.<sup>3</sup>

## STATIUS.

Præccleres, *agilē studium*, et tenuissima virtus. T. VI., 551.

Sudor, ibi arcano florentes *ignē smaragdōs*. T. II., 276.<sup>4</sup>

For the sake of curiosity we may give the examples in Seneca, Ausonius, and Claudian, although their testimony cannot throw any weight into either scale.

## SENECA.

*Haec membrā sparsim* spargite, ac divellite. *Phoen.* 448.<sup>5</sup>

Tuosque manes *quodquē stetit* ante Ilion. *Troad.* 31.<sup>6</sup>

*Enodē Zephyris* pinus opponens latus. *Oedip.* 541.

*Tranquillā Zephyri* mollis afflatu tremit. *Agam.* 433.

Luteam vestem *retinentē zona*. (*Anap. Dim.*) *Oedip.* 421.

Secat obliquo *tramitē zonas*. (*Anap. Dim.*) *Thyest.* 845.

Trucis *antrā Zethi*, nobilis Dircen aquae. *Hercul. F.* 916.

## AUSONIUS.

Iambi sedendo, *oculiquē spectando* dolent. (*Iamb. Trim.*) *S. S. Chilon.* 1.

Bruma gelu glacians *iubarē spirat* Capricorni. *Eclogar.* XV., 12.

<sup>1</sup> A very ancient MS. has *dignior ut speculo*.

<sup>2</sup> *Romana* is a conjectural emendation by Scriverius, for *aliēna*; but this makes no difference in the quantity.

<sup>3</sup> *Densa*, however, may be the ablative, and so Burman marks it.

<sup>4</sup> In addition to these, Dr. Carey quotes—

Sed grates *ago strictus*: atque tanti est. (*Hendecasyll.*) *S. S. IV.*, iii, 81.

But he omits to mention that the reading adopted in the standard editions of Statius, and supported by the best MSS. and oldest printed copies, is—

Et grates ago, servitusque tanti est.

Two others may be found in old copies, but are now corrected, viz., Theb. VII., 793; Achill. I., 348.

<sup>5</sup> But Lipsius from the best MSS. corrects *passim*.

<sup>6</sup> Lipsius found in an ancient MS., *quo stetit stante Ilion*.

Quod ius pontificum, quae *foederă*, *stemma* quod olim. *Profess.* XXII., 5.  
*Libră Scorpius*, Arcitenens, Capricornus et Urnam. *Eclogar.* III., 8.  
 Censor Aristarchus *Normaquē Zenodoti*. *S. S. Pref.* 12.  
 Esset Aristarchi tibi *gloriă Zenodotique*. *Profess.* XIII., 3.  
 Illustrant quintam Iovis aurea *sideră zonam*. *Eclogar.* V., 9.  
 Quin etiam cupio, iunctus *quiă zelus* amoris est. *Epig.* LXXVII., 3.  
*Toxică zelotypo* dedit uxor moecha marito. *Epig.* X., 1.  
 Sanxerit et Locris dederit quae *iura Zaleucus*. *Profess.* XXII., 11.

## CLAUDIAN.

Quisnam audet ferro *leges imponerē stricto*. *In Ruf.* II., 230.<sup>1</sup>  
 Africa. Rescissae vestes et *spiceă sparsim*.  
 Serta iacent. *De Bell. Gildon.*, 136.<sup>2</sup>

The canon, as laid down by Dawes, expressly excludes Lucretius and the Satirists: but to show the contrast we shall give examples from these also:—

## LUCRETIVUS.

*Undē sciāt quid sit scire et nescire vicissim*. IV., 476.  
*Liberă sponte sua cursus lustrare perenneis*. V., 80.  
 Quidve *superbiă, spurcitia*, ac petulantia, quantas. V., 48.  
*Tenniă sputa*, minuta, croci contacta colore. VI., 1187.  
*Cederē squamigeris* laticeis nitentibus *aiunt*. I., 373.  
*Indē statu*, prior hęc gestum mutasse videtur. IV., 774.  
 Sudent humore, et guttis *manantibū* stillent. VI., 944.  
 Multo antiquius est quam lecti *molliă strata*. IV., 850.  
 Speluncasque velut, saxeis *pendentibū* structas. VI., 195.  
 Inter curatium virides *miscerē smaragdōs*. II., 805.  
 Scilicet, et grandeis viridi cum *lucē smaragdei*. IV., 1122.

## HORACE.

Proceros odisse lupos? *quiă scilicet* illis. *S.* II., ii., 36.  
 Linquimus, insani ridentes *praemiă scribae*. *S.* I., v., 35.

<sup>1</sup> The reading now adopted on unexceptionable MS. authority is—

Quisnam audet leges vibrato imponere ferro.

Some MSS. and old edd. have *stricto leges imponere ferro*. One MS., *leges stricta*

<sup>2</sup> The reading now received on the authority of MSS. and old edd. is *passim*.

Contra alius nullam, nisi olente in *fornicē stantem*. I., ii., 30.

Velatumquē *stolā*, mea quum conferbuit ira? I., ii., 71.

Quem *malā stultitia*, et quemcumque insecitia veri. II., iii., 43.

*Saepe stilum* veritas, iterum, quae digna legi sint. I., x., 72.

*Hacc mihi* Stertinius sapientum octavus amico. II., iii., 296.

Si quod sit vitium, non *fastidire*; *Strabonem*. I., iii., 44.

#### JUVENAL.

*Occultā spolia*, et plures de pace triumphos. VIII., 107.<sup>1</sup>

Gibbus et acre malum *saepe stillantis* ocelli. VI., 109.<sup>2</sup>

*Ponerē zelotypo* iuvenis praelatus Iarbae. V., 45.

Si *tibi zelotypae* retegantur serinia moechae. VI., 278.

Let us now calculate the result of this investigation.

In Catullus there are six examples in favour of the canon, but of these one is in the Atys, two are affected by various readings, one is in Caesura.

There is one violation, but this in the word *Seamander*; so that altogether Catullus affords two unexceptionable passages in favour of the canon.

Virgil has one example in favour, but the line is probably corrupt.

Three are quoted from his works against it, but they are all worthless.

Horace, in his Lyrics and Epistles, has nothing for or against.

Tibullus has one in favour, but it is in Caesura, and the reading is doubtful; he has two against, but both in *smaragdus*, which belongs to a class of words to which the rule was not intended to apply.

Propertius has one in favour, but the reading is disputed; he has seven against, but of these, two occur in lines probably corrupt; two are in proper names, one is in *smaragdus*, leaving a balance of two against the canon.

Ovid, at first sight, has eighteen examples against, and not one in favour of the canon; but it is very remarkable, that in seventeen of these the MSS. and oldest edd. exhibit various readings which remove the difficulty, even in the proper names, leaving a balance of one only against the canon, and that in a word which is found in several other passages to have been exchanged for the true reading.

Manilius presents two against, but both are worthless.

Silius has three in favour, in one of these the reading is disputed, another can be explained on a different principle; he has one against, but this is founded on a false reading, leaving a balance of one in favour of the canon.

Lucan, Phaedrus, Martial, and Valerius Flaccus, give no unexceptionable example on either side.

<sup>1</sup> Three MSS. have *occulta et spolia*.

<sup>2</sup> The reading adopted by Reperit is *semper*.

Statius has one in favour, but in Caesura; one against, but in the word *smaragdus*.

Seneca, Ausonius, and Claudian, need not be taken into account, but among them they only furnish one violation of the rule.

The account then will stand thus—

|             |   |   |               |
|-------------|---|---|---------------|
| Catullus,   | . | . | 2 in favour.  |
| Propertius, | . | . | 2 against.    |
| Ovid,       | . | . | 1 against (?) |
| Silius,     | . | . | 1 in favour.  |

Let us remember, too, that of these, Catullus adhered more closely to the Greek writers in the construction of his verse than any of his countrymen, and that the text of Propertius is, generally speaking, very much mutilated. We shall then see that there is positively no evidence sufficient to establish or to overturn the canon.

But on the other hand, when we find no less than *nine* undoubted violations of it in Lucretius, and six in the Satires of Horace, and when we find that it is transgressed by modern Latin poets in almost every page of their compositions, we shall be fully justified in substituting the following rule for the canon of Dawes:—

*The Roman poets of the Augustan age, and their successors, in serious compositions, carefully avoided placing a word ending with a short vowel before a word beginning with sc, sp, sq, st, and this collocation ought never to be introduced into modern Latin poetry.*

With regard to a short vowel at the end of a word, before a word beginning with X or Z, there is no evidence whatsoever that it was ever lengthened; indeed, there is no evidence at all with regard to X, but this probably arises from the small number of words beginning with that letter. It will be seen from the above examples, that it is left short before *Zacynthus*, which could not otherwise have been placed in Dactylic verse, and also before such as *zona*, *zelotypus*, in writers of the silver age. With regard to *Zacynthus*, we know that it was often written with a simple S, *Sacynthus*, without the D, and Greek coins are still extant where the Δ is used alone, Δακυυθιον.

If any one wishes for still further information on the subject of this article, he may consult the *Miscellanea Critica* of Dawes, as edited by Burgess and Kidd; *Zinzerlingii Criticorum Juveniliū Promulsis*, which he will find quoted in Not. I. to Dr. Gaisford's edition of Hephaestio; the note of Lennep. on the passage in Terentianus Maurus, quoted above; *Monthly Review* for February and May, 1811; *Classical Journal*, vol. i., p. 71 and 233; vol. ii., p. 545; vol. ix., p. 341; vol. xii., p. 10; Vulpian on Tibullus, v., 28; Barthius on Claud. de Bell. Gildon., 136; in addition to which the student will find many remarks on this topic, when consulting the commentaries on the passages quoted.

## VII.

## ON THE ANCIENT FORM OF THE DECLENSIONS.

DR. HUNTER in the preface to his edition of Virgil, indicated the manner in which we might prove the identity of the five declensions of nouns, and the inquiry has since that time been followed out by many distinguished etymologists, both in this country and in Germany; particularly by Struve, in his treatise—*Ueber die Lateinische Declination und Conjugation*; and by Bopp, in his *Vergleichende Grammatik*.<sup>1</sup> It does not fall within the limits of our plan to enter deeply into the discussion of a topic of this nature, in which much is necessarily either purely conjectural or deduced from intricate analogies; but we shall give the student a few hints which will serve to throw light on some of the rules laid down for the quantity of certain syllables.

1. The terminations of the cases in nouns ranked under the third declension, approach very nearly to the original form of inflection, and all the other declensions may be identified with the third. The terminations of the different cases were as follows:—

| <i>Singular.</i> |                                             | <i>Plural.</i> |                                          |
|------------------|---------------------------------------------|----------------|------------------------------------------|
| <i>Nom.</i>      | —                                           | <i>Nom.</i>    | EIS, and hence <i>ēs</i> and <i>īs</i> . |
| <i>Gen.</i>      | IS.                                         | <i>Gen.</i>    | UM ( <i>run?</i> )                       |
| <i>Dat.</i>      | I (or <i>ēi.</i> , or perhaps <i>ibi</i> ). | <i>Dat.</i>    | IBUS (or <i>ibis</i> ).                  |
| <i>Acc.</i>      | EM.                                         | <i>Acc.</i>    | same as <i>Nom.</i>                      |
| <i>Abl.</i>      | Ē (or same as <i>Dat. ī</i> ).              | <i>Abl.</i>    | same as <i>Dat.</i>                      |

In neuters, the nom. and acc. were always the same, and in the plural these cases always ended in A.

2. When the noun ended in a vowel or any consonant, except *s*, the genitive was formed by adding *is* to the nominative. As—*amator*, *amator-is*.

3. When the noun ended in *s*, preceded by any consonant or vowel except *i*, then an *i* was inserted between the final consonant and the preceding letter, as—*labos*, anciently *labors*, gen. *laborIs*; *lex*, i. e., *legs*, gen. *legIs*, &c.

4. When the nominative ended in *is*, then no change took place in the genitive.

5. All the other cases were formed by changing *is* of the genitive into the terminations arranged in the above table.

6. In process of time various changes were introduced; the final *s* was dropped in many words; of two concurring vowels, one was elided or thrown out, the other retaining its proper quantity, or they were contracted into one long vowel, and thus the inflections became so much altered, that to a superficial observer no common bond of union was perceptible.

We shall illustrate these principles by taking a word from each of the five declensions, and pointing out the stages of transmutation, premising, however, that we have no intention of doing more than giving a general outline, without filling up the sketch.

<sup>1</sup> See also chapters VIII. and IX. in Dr. Donaldson's *Varronianns*.

*First Declension.*

The original termination of the nominative seems to have been *ae*, corresponding both in quantity and sound to  $\eta$  or long *e*, the termination of the corresponding declension in Greek. We shall then have—

| <i>Singular.</i> |                                                         | <i>Plural.</i> |                                            |
|------------------|---------------------------------------------------------|----------------|--------------------------------------------|
| <i>Nom.</i>      | Pennae, Pennā,                                          | <i>Nom.</i>    | { Pennae-es,<br>Pennas,<br>Pennae,         |
| <i>Gen.</i>      | { Pennae-is,<br>Pennae-s, Pennas,<br>Pennāi,<br>Pennae, |                |                                            |
|                  |                                                         | <i>Gen.</i>    | { Pennae-um,<br>Pennā-um,<br>(Pennā-r-um.) |
|                  |                                                         |                |                                            |
| <i>Dat.</i>      | { Pennae-i,<br>Pennae,<br>Pennae-em,                    | <i>Dat.</i>    | { Pennae-ibus.                             |
| <i>Acc.</i>      | { Pennam,<br>Pennae-e,                                  | <i>Abl.</i>    | { Pennāibus, Pennabus,<br>Pennāis, Pennis, |
|                  |                                                         |                |                                            |
| <i>Abl.</i>      | { Pennae-e,<br>Pennae-e,<br>Pennā.                      | <i>Acc.</i>    | { Pennae-es,<br>Pennā-es,<br>Pennās.       |
|                  |                                                         |                |                                            |

*Remarks.*

The form *acs*, as the termination of the genitive, is found in inscriptions; thus we have LIVILLAES;<sup>1</sup> MUSAES;<sup>2</sup> SUAES;<sup>3</sup> for *Livillae, musae, suae*, and several others in Gruter, while the termination in *āi* is common in the older poets, as we have already seen in the Chapter on Archaisms. The termination in *s* of the genitive is illustrated also by the form *pater familias*, for *pater familiae*.

The long quantity of the *a* in the ablative is satisfactorily accounted for upon this system, and also the quantity of *ās* and *īs* in the dat. abl. and acc. plural.

The dative plural in *abus* was retained constantly in *duabus, ambabus*, and occasionally in *filiabus, deabus, equabus*, &c., and many more examples may be collected from inscriptions.

The most puzzling case is the genitive plural; letters are frequently dropped, and syllables contracted, as a language becomes more polished, but the opposite process seldom takes place; and hence it becomes difficult to account for the appearance of *r* here and in the second and fifth declensions. Hermann<sup>4</sup> has given the most probable solution by supposing it to be the representative of the digamma. According to this view, the genitive plural of the first declension in Greek was originally  $\alpha\text{F}\omega\upsilon$ , afterwards  $\alpha\omega\upsilon$ , which is common in Homer, and finally  $\omega\upsilon$ .

In like manner, the dative singular may have originally ended in *ibi*, as in *tibi, sibi*, where *b* was the representative of the digamma, which was afterwards dropped, and the two *i*'s contracted into *ī*, as we find in the third, fourth, and fifth declensions. So also the dative plural in *ibus* or

<sup>1</sup> Gruter. CCCXII., 4.<sup>2</sup> DCCCIX., 9.<sup>3</sup> IV., 12.<sup>4</sup> Observ. de G. L. dialectis.



*ibis*, dropped the digamma in most of those nouns which are referred to the first and second declensions, and retained it in others.

*Second Declension.*

The original termination of the nominative seems to have been *os* for masculine nouns, and *om* for neuter nouns.

| <i>Singular.</i> |                                                             | <i>Plural.</i> |                                        |
|------------------|-------------------------------------------------------------|----------------|----------------------------------------|
| <i>Nom.</i>      | Servos,                                                     | <i>Nom.</i>    | { Servo-EIS,<br>Servo-ei, Servoi,      |
| <i>Gen.</i>      | { Servo-IS,<br>Servo-i,<br>Servoi, Servi,                   | <i>Gen.</i>    | { Servi,<br>Servo-UM,<br>(Servo-r-um.) |
| <i>Dat.</i>      | { Servo-I,<br>Servō,                                        | <i>Dat.</i>    | { Servūm,<br>Servo-IBUS,               |
| <i>Acc.</i>      | { Servo-EM,<br>Servom, Servum,                              | <i>Abl.</i>    | { Servo-is,<br>Servis,                 |
| <i>Abl.</i>      | { Servo-E,<br>Servō.                                        | <i>Acc.</i>    | { Servo-EIS,<br>Servo-es,<br>Servōs.   |
| <i>Nom.</i>      | Regnom,                                                     | <i>Nom.</i>    | { Regnom-a,<br>Regno-a,                |
| <i>Gen.</i>      | { Regnom-IS,<br>Regno-is,<br>Regno-i, Regnoi, Regni,<br>&c. |                | { Regno-a,<br>Regn-a,<br>&c.           |

*Remarks.*

In the Greek declension some of the cases are nearer by one step to the original type. Thus, in the genitive singular, and nominative plural, we have the diphthongs *ou* and *oi* in *δουλου*, *δουλοι*, instead of the simple long *i*, and in the dative the *i* which has disappeared altogether in *servo* is subscribed in *δουλῳ*.

The elision of *m* in the middle of *regnomis*, will not appear extraordinary when we recollect that *circumeo* often appears as *circueo*.

*Third Declension.*

We need give no scheme of the changes which took place in nouns which are ranked in the third declension, since they have retained the ancient form of the terminations almost without alteration.

The young scholar may perhaps be embarrassed, however, when he finds such words as *iter*, *supellex*, *senex*, which became in the genitive *itineris*, *supellectilis*, *senis*, but he will find upon perusing the older writers, that they used the nominatives *itiner*, *supellectilis*, and made the genitive of *senex* (*i. e.*, *senecs*), according to our rule, *senecis*. Other apparent anomalies may be explained with equal facility.

Virgil, Cicero, and various authors of the Augustan age, write *Achilli*, *Ulyssi*, *Pericli*, &c., as the genitives of *Achilles*, *Ulysses*, *Pericles*, &c., which has sadly confounded grammarians and commentators. But the

whole will be clearly understood by observing that the elisions and contractions used with regard to the nouns referred to the first and second declensions, were extended to these also:—

|             |                                                      |                                                  |                                                     |
|-------------|------------------------------------------------------|--------------------------------------------------|-----------------------------------------------------|
| <i>Nom.</i> | Achilles,                                            | Ulysses,                                         | Pericles,                                           |
| <i>Gen.</i> | { Achille-IS,<br>Achille-i,<br>Achillēi,<br>Achilli. | { Ulysse-IS,<br>Ulysse-i,<br>Ulyssēi,<br>Ulyssi. | { Pericle-IS,<br>Pericle-i,<br>Pericēi,<br>Pericli. |

We have already seen, when treating of poetical licenses, that *Achillēi*, *Ulyssēi*, and also *Achillēi*, *Ulyssēi*, are used by the poets, and these are just the intermediate stages between Achille-IS, Ulysse-IS, and Achilli, Ulyssi.

The original form of the termination of the nom. and acc. plural, in *eis*, accounts for the double shape which they assume in *is* and *ēs*, both of which are long.

#### Fourth Declension.

| <i>Singular.</i> |                          | <i>Plural.</i> |                                                   |
|------------------|--------------------------|----------------|---------------------------------------------------|
| <i>Nom.</i>      | Fructus,                 | <i>Nom.</i>    | { Fructu-EIS,<br>and { Fructu-es,                 |
| <i>Gen.</i>      | { FructūS,<br>Fructūs,   | <i>Acc.</i>    | { Fructūs,                                        |
| <i>Dat.</i>      | Fructu-I,                | <i>Gen.</i>    | Fructu-UM,                                        |
| <i>Acc.</i>      | { Fructu-EM,<br>Fructum, | <i>Dat.</i>    | { Fructu-ibus,<br>and { Fruct-ibus, or Fructubus. |
| <i>Abl.</i>      | { Fructu-E,<br>Fructū.   | <i>Abl.</i>    |                                                   |

And this explains the long quantity of the final syllable in the genitive and ablative singular, and in the nominative, accusative, and vocative plural. The contractions are sometimes carried still farther, thus we frequently find *ū* in the dative. (See p. 135, *a.*)

#### Fifth Declension.

The original termination of the nominative in nouns ranked under this declension seems to have been *aes*, *ae*, being equivalent to long *e*. We still find DIAEBUS, &c., upon inscriptions, as we have already had occasion to remark.

| <i>Singular.</i> |                                | <i>Plural.</i> |                                |
|------------------|--------------------------------|----------------|--------------------------------|
| <i>Nom.</i>      | Diaes, Diēs,                   | <i>Nom.</i>    | { Diae-eis,<br>and { Diae-es,  |
| <i>Gen.</i>      | { Diae-IS,<br>Diae-i,<br>Diēi, | <i>Acc.</i>    | { Diēs,<br>Diae-um,            |
| <i>Dat.</i>      | { Diae-I,<br>Diēi,             | <i>Gen.</i>    | { (Diae-r-um),<br>Dierum,      |
| <i>Acc.</i>      | { Diae-EM,<br>Diem,            | <i>Dat.</i>    | { Diae-ibus,<br>and { Diaebus, |
| <i>Abl.</i>      | { Diae-E,<br>Diē.              | <i>Abl.</i>    | { Diēbus.                      |

The contraction of the genitive and dative singular was sometimes carried still farther, and hence we find *die* and *fide*, as the genitives of *dies* and *fides*, and *fide* as the dative of *fides*. (See p. 136, c.)

## VIII.

## ON THE ANCIENT FORM OF THE CONJUGATIONS.

HAVING proved the identity of the five declensions, we now proceed to point out that the four conjugations may be reduced to one; that is to say, the different inflections will be obtained by adding certain terminations to the verbal root, these terminations being the same, with some limitations, for all verbs whatsoever.

The verbal roots may either end in a consonant or in a vowel; thus, *leg* is the verbal root of *lego*, *ama* of *amo*, *doce* of *doceo*, *audi* of *audio*, *ru* of *ruo*.

When the verbal root ends in a consonant or *u*, the addition of the terminations arranged in Tables 1 and 2, will give at once, with few exceptions, the different parts of the verb in their proper form.

When the verbal root ends in *a*, *e*, or *i*, then the vowel at the end of the verbal root frequently absorbs the short vowel at the beginning of the termination, and a long syllable is the result of the contraction; or, the initial vowel of the termination is elided by the final vowel of the verbal root, but this is comparatively rare. (See Remark 1.)

To exemplify this, let us take one or two of the terminations from Table 1 in the next page, and apply them to verbs belonging to the different conjugations. It will be seen that the terminations of the Indicative Present Active are,

*Ind. Pres. Act.* -o, -is, -it, -imus, -itis, -unt.

*Uncontracted Verbs.*

{ *Leg*-o, *leg*-is, *leg*-it, *leg*-imus, *leg*-itis, *leg*-unt.  
 { *Ru*-o, *ru*-is, *ru*-it, *ru*-imus, *ru*-itis, *ru*-unt.

*Contracted Verbs.*

{ *Ama*-o, *ama*-is, *ama*-it, *ama*-imus, *ama*-itis, *ama*-unt.  
 { *Amō*, *amās*, *amat*, *amāmus*, *amātis*, *amant*.  
 { *Doce*-o, *doce*-is, *doce*-it, *doce*-imus, *doce*-itis, *doce*-unt.  
 { *Doceo*, *docēs*, *doceat*, *docēmus*, *docētis*, *docent*.  
 { *Audi*-o, *audi*-is, *audi*-it, *audi*-imus, *audi*-itis, *audi*-unt.  
 { *Audio*, *audis*, *audit*, *audīmus*, *audītis*, *audiunt*.

In like manner we may take the

*Subj. Imperf. Pass.* -ērer, -ērēris, (e)-erētur, -ērēmur, -eremīni, -erentur.

|   |                                                                                  |
|---|----------------------------------------------------------------------------------|
| { | Leg-ĕrer, leg-ĕrĕris(e), leg-ĕrĕtur, leg-ĕrĕmur, leg-ĕremĭni, leg-ĕrentur.       |
| { | Lu-ĕrer, lu-ĕrĕris (e), lu-ĕrĕtur, lu-ĕrĕmur, lu-ĕremĭni, lu-erentur.            |
| { | Ama-ĕrer, ama-ĕrĕris (e), ama-ĕrĕtur, ama-ĕrĕmur, ama-ĕremĭni, ama-<br>[ĕrentur. |
| { | Amārer, amārĕris, amārĕtur, amārĕmur, amāremĭni, amārentur.                      |
| { | Doce-ĕrer, doce-ĕrĕris (e), doce-eretur, &c.                                     |
| { | Docĕrer, docĕrĕris, docĕrĕtur, &c.                                               |
| { | Audi-ĕrer, audi-erĕris (e), audi-ereter, &c.                                     |
| { | Audirer, audirĕris (e), audirĕtur, &c.                                           |

The two following tables will give the complete scheme of the Latin verb:—

## 1.

|                                           |   |                   |                                                                                                                    |
|-------------------------------------------|---|-------------------|--------------------------------------------------------------------------------------------------------------------|
| { Ama-<br>Doce-<br>Audi-<br>Ru-<br>Leg- } | { | <i>Ind. Pres.</i> | { -o, -is, -it, -ĭmus, -ĭtis, -unt.<br>-or, -ĕris (e), -ĭtur, -ĭmur, -ĭmĭni, -untur.                               |
|                                           |   | <i>Ind. Imp.</i>  | { -ĕbam, -ĕbas, -ĕbat, -ĕbāmus, -ĕbātis, -ĕbant.<br>-ĕbar, -ĕbāris (e), -ebatur, -ĕbāmur, -ĕbāmĭni,<br>[ĕbantur.   |
|                                           |   | <i>Ind. Fut.</i>  | { -ĕbo, -ĕbis, -ĕbit, -ĕbĭmus, -ĕbĭtis, -ĕbunt.<br>-ĕbor, -ĕbĕris (e), -ĕbĭtur, -ĕbĭmur, -ĕbĭmĭni,<br>[ĕbuntur.    |
|                                           | { | <i>Sub. Pres.</i> | { { -am, -as, -at, -āmus, -ātis, -ant.<br>-em, -es, -et, -ĕmus, -ĕtis, -ent.<br>-im, -is, -it, -ĭmus, -ĭtis, -int. |
|                                           |   |                   | { { -ar, -āris (e), -ātur, -āmur, -āmĭni, -antur.<br>-er, -ĕris (e), -ĕtur, -ĕmur, -ĕmĭni, -entur.                 |
|                                           |   |                   | { { -ĕrem, -ĕres, -ĕret, -ĕrĕmus, -ĕrĕtis, -ĕrent.<br>-ĕrer, -ĕrĕris (e), -ĕrĕtur, -ĕrĕmur, -ĕrĕmĭni,<br>[ĕrentur. |
|                                           | { | <i>Imperat.</i>   | { -ĕ, -ĭto, -ĭto, -ĭte, -ĭtōte, -unto.<br>-ĕre, -itor, -itor, -ĭmĭni, -untor.                                      |
|                                           |   | <i>Inf. Pres.</i> | { -ĕrĕ.<br>-ĕrier, -ĕri (-ei, -i.)                                                                                 |
|                                           | { | <i>Partic.</i>    | { -ens.<br>-ĭtus.<br>-ĭtūrus.                                                                                      |
|                                           |   |                   | { -endus.                                                                                                          |

In the preterite of all verbs, the verbal root undergoes a modification; and it is to the verbal root, thus modified, that we must add the terminations of the preterite, pluperfect, &c.

The preterite is formed in various ways, *e. g.*,—

1. By reduplication, as—*morde-o*, *momord-i*;
2. By lengthening the short vowel of the root, as—*lĕgo*, *lĕg-i*;<sup>1</sup>
3. By adding *s* to the verbal root, as—*rep-o*, *reps-i*;

<sup>1</sup> But, as indicated, p. 97, these were originally reduplications.

4. By adding *v* or *u* to the verbal root, as—*ama-c*, *amav-i*; *doce-o*, *docev-i*, *doceu-i*, *docu-i*; *audi-o*, *audiv-i*; &c.

2.

When we have ascertained the termination of the preterite, the inflections of the different tenses connected with it are indicated by the following table:—

|            |                                                                         |
|------------|-------------------------------------------------------------------------|
| 1. Momord- | <i>Ind. Perf.</i> -i, -isti, -it, -imus, -istis, -erunt(ere.)           |
| 2. Lēg-    | <i>Ind. Plup.</i> -ēram, -ēras, -ērat, -ēramus, -ēratis, -ērant.        |
| 3. Reps-   | <i>Ind. Fut. Perf.</i> -ēro, -ēris, -ērit, -ērimus, -ēritis, -ērint.    |
| 4. Amav-   | <i>Subj. Perf.</i> -ērim, -ēris, -ērit, -ērimus, -ēritis, -ērint.       |
| 5. Docu-   | <i>Subj. Plup.</i> -issem, -isses, -isset, -issemus, -issetis, -issent. |
|            | <i>Inf. Perf.</i> -isse.                                                |

If, therefore, we divide the verbs into classes, we should make one class comprehend all the uncontracted verbs; and a second, all contracted verbs. The first will comprehend all those verbs whose verbal root ends in a consonant, or *u*; the second will comprehend all those verbs whose verbal roots end in *a*, *e*, *i*; the contractions in each being made upon the principle that the root vowel absorbs all others.

Remarks.

I. We should have expected such words as *amāt*, *docēt*, *audīt*, to have had the final syllable long, since they are contractions for *ama-it*, *doce-et*, *audi-it*; but this anomaly may be accounted for in different ways. We may suppose that, in this case, *elision* and not *contraction* took place, the *i* being dropped or thrown out altogether, instead of being absorbed by the final vowel of the verbal root. Or we may suppose that this syllable was really long in the earlier stages of the language, and afterwards became short in consequence of being assimilated in pronunciation to other words ending in *t*. The last mentioned opinion receives confirmation from the assertion of Martianus Capella,<sup>1</sup> who says that this syllable in verbs is doubtful; and if any trust can be put in the fragments of some of the early poets, they afford evidence in favour of this doctrine; thus—

Cum socios nostros *mandissēt* impin' Cyclops. *Livius Andronicus*.<sup>2</sup>

Omnis cura viris uter *essēt* Induperator. *Ennius Ann*.<sup>3</sup>

*Infūt*, O cives quae me fortuna ferox sit. *Ennius Ann*.<sup>4</sup>

We may observe also, that on referring to the list of short syllables lengthened by Caesura, in pp. 108, 109, it will be seen that a very great number of the examples are verbs in the third person singular.

<sup>1</sup> Quoted by Vossius Aristarch. II., c. xxxiii.

<sup>2</sup> Quoted by Priscian, p. 817. In some copies the word appears as *mandidisset*, and in all probability this is not an Hexameter line at all, for it is generally believed that the Heroic measure was unknown in Latium before the time of Ennius.

<sup>3</sup> Quoted by Cic. de Div. I, c. 48.

<sup>4</sup> Quoted by Priscian, p. 891.

II. The initial vowel in the termination *ebam*, *ebar*, of the indicative imperfect, was absorbed by the vowel of the verbal root in verbs referred to the first and second conjugations; thus *ama-ebam*, *docē-ebam*, became *amābam*, *docēbam*; it was left open, however, in verbs referred to the fourth conjugation, as *audi-ebam*, *audiebam*. In these also, however, it was anciently absorbed by the *i*: many examples of this are to be found in Plautus and the older writers; and the contracted form being more convenient in Dactylic verse, was used occasionally by the poets of the Augustan age; thus *nutribat*, *vestibat*, for *nutriebat*, *vestiebat*, &c. Several instances will be found in page 136, *b*.

III. There is reason to believe that the termination of the future in *ebo*, which is preserved in verbs of the first and second conjugations only, was common to all. Nonius Marcellus quotes *exsugebo*<sup>1</sup> from Plautus, and *dicebo*,<sup>2</sup> *vivebo*,<sup>3</sup> from Novius; a number of examples are still extant of this form in verbs of the fourth conjugation, *e. g.*, *dormibo*, Plaut. Trin. III., ii., 100; *scibo*, Asin. I., i., 13; Most. IV., iii., 5, &c; *scibis*, Cas. III., v., 22; *audibis*, Cap. III., iv., 87; *servibit*, Trin. II., ii., 27; *reperibitur*, Ep. I., ii., 48; and a great many others. Some of these were used as Archaisms, even by the later poets, as *lenibunt* in Propertius. (See p. 136, *c*, 137.)

The more recent form of the future in *am*, *es*, *et*, &c., adopted in verbs of the third and fourth conjugations, arose in all probability from the use of the subjunctive present instead of the future, the two tenses being closely allied in signification, and frequently interchanged in all languages.

IV. Three terminations are assigned in the scheme to the subjunctive present, that in *am*, *as*, *at*, &c., which was ultimately adopted in all verbs referred to the second, third, and fourth conjugations; that in *em*, *es*, *et*, adopted in verbs referred to the first conjugation; and finally, that in *im*, *is*, *it*, which is still found in *sim*, in *velim*, *malim*, *nolim*, &c.; of this we discover many remnants in the older specimens of the language, and perhaps it was the original form. Thus, *edim*, *comedim*, *edis*, *edit*, *edimus*, *comedint*, are common in Plautus; and we find also *temperint* for *temperent*, *carint* for *careant*, *effodint* for *effodiant*, and very frequently *duim*, *duis*, *duint*, *perduint*, &c., from *duo*, and *perduo*, which are the same as *do* and *perdo*.

The student will obtain full information upon this and upon all other points connected with the Latin verb, in the treatise of Struve, alluded to above; and a very elegant work upon the same subject by Mr. Alexander Allen.<sup>4</sup>

## IX.

### ON VERBS WHICH APPEAR UNDER A DOUBLE FORM.

It sometimes happens, that from the same root two verbs have been formed bearing the same signification, but belonging, one to the contracted,

<sup>1</sup> P. 479, ed. Mercer. In some editions of Plautus the reading is *exsorbebo*. Epid. II., ii., 5.

<sup>2</sup> P. 507.

<sup>3</sup> P. 509.

<sup>4</sup> Analysis of Latin Verbs—1836.

and the other to the uncontracted conjugation. Hence have arisen several apparent anomalies. We have already alluded to this circumstance in p. 45 (III.), and again in p. 100 (I.), when discussing the compounds of *clitus*. We shall now give a list of the most important verbs belonging to this class, confining ourselves to those in which confusion seems to prevail with regard to quantity:—

*Clueo-ēre and Cluo-ēre.*

Of these the former only is found in good writers, *e. g.*,—

- { *Atridae duofratre cluent fecisse facinus maximum. Plaut. Bacch. IV., ix., 1.*
- { *Quae post mihi clara et diu clueant, &c. Plaut. Pseud. II., i., 17.*
- { *Per genteis Italas hominum quae clara cluēret. L. I., 120.*
- { *Nec minus atque homines inter se clara clucre. L. II., 351.*

*Magnae sed auctor qua cluo sententiae. A. S. S. C., 2.*

*Ferveo-ēre and Fervo-ēre.*

- { *Fervet opus, redolentque thymo fragrantia mella. V. G. IV., 169.*
- { *Fervet avaritia miseroque cupidine pectus. H. E. I., i., 33.*
- { *Et fervent multo linguaque corque mero. O. F. II., 732.*
- { *Fervit aqua et fervet; fervit nunc fervet ad annum. Lucilius.<sup>1</sup>*
- { *Fervēre quom videas, belli simulacra cientis. L. II., 41.*
- { *Fervēre, non illa quisquam me nocte per altum. V. G. I., 456.*
- { *Incipit et sicco fervēre terra cane. P. II., xxviii., 4.*
- { *Stridēre apes utero et ruptis effervēre costis. V. G. IV., 556.*

*Fulgeo-ēre and Fulgo-ēre.*

- { *Fixa corona foret; sed nos quoque fulgēremus. C. LXVI., 61.*
- { *Intaminatis fulget honoribus. (Alc. Hende.) II. O. III., ii., 18.*
- { *Cum voluit, puro fulget in orbe dies. O. A. I., viii., 10.*
- { *Fulgit item, nubeis ignis quom semina multa. L. VI., 159.*
- { *Fulgēre quom coeli donavit plaga vapore. L. V., 1094.*
- { *Proximus Hydrochœi fulgēret Oarion. C. LXVI., 94.*
- { *Illae autem paribus quas fulgēre cernis in armis. V. Æ. VI., 827.*
- { *Fervere Leucaten, auroque effulgēre fluctus. V. Æ. VIII., 677.*
- { *Ima viris, altas effulgēre matribus aedes. C. de VI., Cons. Honor., 546.*

*Scateo-ēre and Scato-ēre.*

- Quae mi interbibere sola, si vino scatet. Plaut. Aul. III., vi., 22.*
- Amas, pol, misera: id tuus scatet animus, &c. Plaut. Pers. II., i., 9.*

The contracted form is common in Pliny. The uncontracted form occurs frequently in Lucretius,—

*Nunc etiam scatit, et trepido terrore repleta est. L. V., 41.*

<sup>1</sup> Quoted by Quintilian, I., vi., 8.

Largifluum fontem scatere, atque erumpere lumen. *L. V.*, 597.

Et scatĕre illa foras in stuppam semina: quae quom. L. VI., 896.

To these add *scatit*, VI., 891.

*Strideo-ēre* and *Strido-ěre*.

{Sanguine terra madet *strident*que hastilibus auræ.<sup>1</sup> V. Æ. XII., 691.  
 {Quam segnis Scythiæ *strid*eret arundinis aer. L. P. IX., 827.  
 {Cogaris, pressoque diu *strid*ere molari. I. S. V., 160.

{ Ut mare sollicitum *stridit* refluentibus undis. V. G. IV., 262.  
 { *Stridēre* apes utero, et ruptis effervere costis. V. G. IV., 556.  
 { *Stridēre* secreta divisos aure susurros. H. S. II., viii., 78.  
 Nunc quoque contenti *stridunt* Aquilone rudentes. O. T. I., xi. 19.

*Tergeo-ēre* and *Tergo-ěre*.

{ Lavari, aut fricari, aut *tergeri*, aut ornari. *Plaut. Poen. I.*, ii., 10.  
 { Pars leves clypeos et spicula lucida *tergent*. *V. Æ. VII.*, 626.  
 { Hoc potius quam gallina *tergēre* palatum. *H. S.*, II., ii., 24.  
 { Hic leve argentum, vasa aspera *tergeat* alter. *I. S. XIV.*, 62.

Spissaque de nitidis *tergit* amoma comis. O. II. XXI., 166.

In the above passage from Virgil, many MSS. give *tergunt*, and this form is common in prose. Priscian notices both, p. 894.

We may also notice the double form,—

*Tueor-ēri* and *Tuor, tui*,

although no confusion is likely to arise regarding their quantity:—

{ Nec nimio quouiam posses ardore *tueri*. L. VI., 1162.  
 { Talia dicentem iamdudum aversa *tuetur*. V. Æ. IV., 362.  
 { Nec validos aestus *tuimur*, nec frigora quimus. L. I., 301.  
 { Denique iam *tuere* hoc circum supraque quod omne. L. V., 319.  
 { *Tuor*, malasque furis arceo manus. C. XX., 5.  
 { Nunc ego te infelix summum teneoque *tuorque*. *Epic.*, 137.  
 { Vestra *tuor*? sic vos extremo in fine ligavit. S. T. III., 152.  
 { *Contuimur* miras simulacraque luce carentum. L. IV., 39.  
 { Nam mihi infestos utero modo *contuor* enses. S. A. I., 131.

*Cupo-ře* and *Cupio-ře*.

{ Intra fortunam qui cupis esse tuam. P. III., ix., 2.  
Si quantum cupere[m] possem quoque— Sed neque parvum. H. E. II.,  
[i., 257].

{ Naturae primus portarum claustra cupiret. L. I., 72.

{ Mars videt hanc, visamque cupit, potiturque cupitam. O. F. III., 21.

<sup>1</sup> In this passage many of the best MSS. have *stridunt*, and it appears doubtful if the contracted form was ever used by the purer classics.



*Orior* of the third conj., and *Orior-oriri*.

All the parts of this verb, used by the poets, belong to the third or uncontracted conjugation, with the exception of the infinitive, which is always *oriri*. *Oriretur* is used by the best prose writers, as may be seen from the examples quoted in Scheller's Dictionary. In Lucilius and Lucretius we find the compound *adoritur*:—

- { Tu toties *orēris* viridique in cespite vernas. *O. M. X.*, 166.  
 { Nostrorum obruimur, *oriturque* miserrima caedes. *V. Æ. II.*, 411.  
 { Nil *oriturum* alias nil ortum tale fatentes. *H. E. II.*, i., 17.  
 { Namque aliis aliud praestantius *exorēretur*. *L. II.*, 507.  
 { Quod si de nihilo fierent, subito *exorērentur*. *L. I.*, 181.  
 Unde refert nobis victor quid possit *oriri*. *L. I.*, 76.  
 Conturbare animam potis est quicumque *adoritur*. *Lucilius*.<sup>1</sup>  
 Commutare animum quicumque *adoritur* et infit. *L. III.*, 514.

*Potior-poti* and *Potior-iri*.

- { Sed quia multorum *potitur* primordio rerum. *L. II.*, 652.  
 { Subnixus, rapta *potitur*, nos munera templis. *V. Æ. IV.*  
 { Liber ut innuptae *potēretur* flore novercae. *C. LXIV.*, 403.  
 { Cum capite hoc Stygiae iam *potērentur* aquae. *P. II.*, ix., 26.  
 { Tuque tuis armis, nos te *potēremur*, Achille. *O. M. XIII.*, 130.  
 { Et captum *potimur* mundo nostrumque parentem. *Manil. IV.*, 834.  
 { Fortis praegressis ut *potēreris* equis. *A. E. II. XXXV.*, 4.  
 { Ille ferox solus solio sceptroque *potitur*. *O. II. XIV.*, 113.  
 { Non nasci esse bonum, natum aut cito morte *potiri*. *A. Eid. XV.*, 56.  
 { Nec dissentit, eum mortis letique *potitum*. *L. IV.*, 768.  
 { Coniugio Aeacidæ Pyrrhi sceptrisque *potitum*. *V. Æ. III.*, 296.  
 { Virgineumque Heliconæ petit, quo monte *potita*. *O. M. V.*, 254.

Observe that *Potitur* is much more common than *potitur*; *potitus*, again, seems to have the penult always long in good writers.

We might increase the above list considerably, if we were to admit all the varieties of form which occur in the early dramatists; but this does not fall within the limits of our present undertaking.

## X.

ON SATURNIAN VERSES.<sup>2</sup>

ALTHOUGH an examination of the Roman comic metres, and of the numerous complicated and much vexed questions connected with them,

<sup>1</sup> Quoted by Priscian, p. 880.

<sup>2</sup> The student who desires to enter fully into the discussion with regard to Saturnian Verses, may consult Hermann's *Elementa Doctrinae Metricae*, Cap. IX., Lips., 1816, and his *Építome Doctrinae Metricae*, Cap. IX., § 525, ed. sec., Lips., 1844; *De Versu, quem vocant, Saturnio*, by H. Düntzer and L. Lersch, Bonn., 1838; *Der*

does not fall within the limits of the present work, we can scarcely avoid saying a few words on the celebrated Saturnian Measure, which is generally believed to have been the national metre of the Romans, and of which scholars, especially of late years, have spoken with such confident familiarity, that the incautious might be led to imagine that all points connected with its form and structure are clear and well ascertained. Before proceeding to inquire how much we really know, it may be proper to state distinctly the popular belief upon the subject, that is, the idea entertained with regard to Saturnian Verses, or Saturnian Metre, by those who have not bestowed close and particular attention on the topic. This belief may be enunciated in two propositions:—

1. That Ennius was the first writer who imparted to his countrymen an accurate knowledge of Greek versification, and who obeyed in his productions the laws by which the different kinds of Greek verse, especially the Heroic Hexameter, were regulated.

2. That up to the time of Ennius, poetical feeling among the Romans was expressed in a measure purely national, denominated *Versus Saturnius*, or *Numerus Saturnius*; that this measure, although certainly rude, was subject to definite rules; and that the translation of the *Odyssey* by Livius, and the celebrated poem of Naevius, on the first Punic war, were composed in Saturnian Verse.

The first of the above propositions may be admitted without doubt or difficulty, but we must carefully examine the evidence adduced in support of the second. This evidence may be divided into two portions, each of which must be considered separately. These are—

1. The testimony of the classical writers, properly so called; and,
2. The testimony of the grammarians.

#### 1. *The Testimony of the Classical Writers.*

The oldest writer who affords any available information is Cicero, who says in his *Brutus* XIX., § 71—

Quid? nostri veteres versus ubi sunt?

. . . quos olim Fauni Vatesque canebant  
 Quum neque Musarum scopulos quisquam superarat  
 Nec dicti studiosus erat: . . .  
 Ante hunc . . .

*Saturnische Vers in Plautus*, by C. H. Weise, Quedlingb., 1839; *De Inscriptionibus quae ad numerum Saturnium referuntur*, by G. T. Streuber, Turic., 1845; *History of Rome*, by Niebuhr, Engl. Trans. by Hare and Thirlwall, second ed., vol. i., pp. 253–257, and notes No. 684–688; vol. ii., p. 589, note No. 1297; *Lectures on the History of Rome*, by Niebuhr, translated from the German of Isler, by Dr. Schmitz, p. 11; or, as translated by Chepmell and Demmler, vol. i., p. 89; *Varronianus*, by Dr. Donaldson, second ed., p. 222, seqq.; Preface to the *Lays of Ancient Rome*, by Lord Macaulay. See also Bentley's *Dissertation on Phalaris*, XI., p. 162, ed. 1817.

It will be observed, that one of the above essays is the joint production of two German scholars, who have, however, divided their task into two portions entirely distinct. Lersch undertakes to demolish the existing notions on Saturnian Verses; Düntzer to erect a new edifice. The former has, according to my views, been perfectly successful, and I agree in most of his conclusions; the attempt of the latter is, to my mind, an absolute failure.

ait ipse (sc. Ennius) de se: nec mentitur in gloriando: sic enim sese res habet. Nam et Odyssea Latina est sic, tamquam opus aliquod Daedali, et Livianae fabulae non satis dignae quae iterum legantur.

Again, a little lower down, § 75—

. . . utinam exstarent illa carmina, quae multis seculis ante suam aetatem in epulis esse cantita a singulis convivis de clarorum virorum laudibus, in Originibus scriptum reliquit Cato. Tamen, illius quem in Vatibus et Faunis enumerat Ennius, bellum Punicum, quasi Myronis opus, delectat. Sit Ennius sane, ut est certe, perfectior: qui, si illum, ut simulat, contemneret, non, omnia bella persequens, primum illud Punicum, acerrimum bellum, reliquisset. Sed ipse dicit cur id faciat . . . scripsere, inquit, alii rem *Versibus* . . . et luculente quidem scripserunt, etiamsi minus, quam tu, polite, &c.

In the Orator. 41, § 171—Ergo Ennio licuit vetera contemnenti dicere,

*Versibus quos olim Fauni Vatesque canebant—*

and he quotes the line yet again in De Divin. I., 50; indeed this line of Ennius seems to have made a great impression on his countrymen, for our next authority, Varro L. L. VII., 36, brings it up once more—

*Versibus quos olim Fauni Vatesque canebant,*

and thus comments upon it:—*Fauni dei Latinorum, ita ut Faunus et Fauna sit: hos versibus, quos vocant Saturnios, in silvestribus locis traditum est solitos fari futura.*<sup>1</sup> . . .

In Horace, Epp. II., i., 56—

Graecia capta ferum victorem cepit, et artes  
Intulit agresti Latio: sic horridus ille  
Defluxit numerus Saturnius, et grave virus  
Munditiae pepulere, sed in longum tamen aevum  
Manserunt hodieque manent vestigia ruris.

Lastly, Festus, who, we shall assume, here closely followed Verrius Flaccus, s. v. *Saturnia*, p. 325, ed. Müller—

Versus quoque antiquissimi, quibus Faunus fata cecinisse hominibus videtur, *Saturnii* appellantur: quibus et a Naevio bellum Punicum scriptum est, et a multis aliis plura composita sunt.

Let us recapitulate the statements made in the above passages, in so far as they bear upon the point at issue.

Cicero does not employ the word *Saturnian*, but speaks of those ancient Roman verses which the Fauns and Seers of the olden time were wont to sing, adding, that Ennius ranked his predecessor Naevius among these rude bards.

Varro, in explaining the line of Ennius, says, that the Seers and woodland Fauns were wont to prophesy *versibus quos vocant Saturnios*, but, as Lersch fairly remarks, although he speaks of *Saturnian Verses*, he says nothing of *Saturnian Verse* or *Saturnian Metre*.

<sup>1</sup> Compare Aurel. Vict. Orig. gent. Rom. 4, who has evidently followed this passage of Varro.

Horace rejoices that Greek literature had banished *horridus ille numerus Saturnius*, where the expression *numerus Saturnius* does not necessarily imply one particular species of verse.

Festus tells us that *Saturnii Versus* were those most ancient strains in which Faunus appears to have given utterance to oracles, and in which the history of the first Punic war was written by Naevius.

Lastly, Virgil and Livy<sup>1</sup> refer to the *versus inconti*, *versus inconditi*, *versus incompositi*, *carmina incondita*, &c., i. e., rude extemporaneous strains, which rustics and soldiers used to pour forth on occasions of festivity and triumph.

Now, any one who considers these passages without having already formed a decided opinion on the subject, and who is therefore in no way disposed to force them into accordance with a preconceived theory, may fairly arrive at the conclusion adopted by Lersch, that the epithet *Saturnius* is employed as equivalent to *primitive*, or *very ancient*, and that the expressions *Saturnii Versus*, and *Saturnius Numerus*, were terms intended to indicate generally the rude effusions in which the old Italians found vent for their poetical feelings, and were not meant to designate any one particular species of metre, regulated by a definite law.

## 2. The Testimony of the Grammarians.

Here the matter assumes a very different aspect. Three grammarians, Terentianus Maurus, Maximus Victorinus, and Atilius Fortunatianus, all included in the collection of Putschius, enter into minute details with regard to Saturnian Verse. Of these, Terentianus Maurus, whom many believe to have flourished in the early part of the second century, but who probably belongs to the end of the third, is a writer of considerable authority on metres; Maximus Victorinus is generally supposed to have taught as a rhetorician in the age of Constantine, although we cannot fix his epoch with any certainty, while Atilius Fortunatianus is usually set down as belonging to a much later period, although critics are by no means at one on this point. However, the question of the comparative ages of these two writers is of no importance in the present case, since they cannot be regarded as independent witnesses, for one has evidently copied from the other, and, indeed, transcribed whole sentences verbatim, while both seem, to a considerable extent, to have followed Terentianus. This being the case, we shall proceed, as before, to give their evidence in full, premising, for the information of the young scholar, that Terentianus, in treating of the different kinds of verse, employs, in each case, the very metre which he wishes to describe and illustrate.

<sup>1</sup> Virg. G. II., 385. Liv. IV., 20, 53; V., 49; X., 30. Comp. VII., 2.

TERENTIANUS MAURUS<sup>1</sup> *de Saturnio Carmine.*

Aptum videtur esse  
 Nunc hoc loco monere,  
 Quae sit figura versus,  
 Quem credidit vetustas  
 Tanquam Italis repertum  
 Saturnium vocandum.  
 Sed est origo Graeca  
 Illique metron istud  
 Certo modo dederunt ;  
 Nostrique mox poetae  
 Rudem sonum secuti,  
 Ut quemque res ferebat,  
 Sic disparis figurae  
 Versus vagos locabant.  
 Post rectius probatum est,  
 Ut tale colon esset  
 Iunctum tribus trochaeis,

Ut si vocet Camenas—quis novem sorores  
 Et Naevio poetae—sic ferunt Metellos,  
 Cum saepe laederentur—esse comminatos :  
 Dabunt malum Metelli—Naevio poetae.  
 Dabunt malum Metelli—clauda pars dimetri;  
     Dabunt malum Metelli,  
     Adest celer Phasclus,  
     Memphitides puellae,  
     Tinctus colore noctis.

Post Naevio poetae—tres vides trochaeos ;  
 Nam nil obest trochaeo—longa quod suprema est.

MARIUS VICTORINUS<sup>2</sup> *de Saturnio Versu.*

Et quoniam sub occasione versus huius se tempestiva etiam nobis alia suggerit species, consentaneum reor hoc loco dicere de natura et origine huius versus, cui prisca apud Latium aetas, tanquam Italo et indigenae, Saturnio sive Faunio nomen dedit, sed falluntur ; a Graecis enim varie et multiformiter inductus est, nec tantum a comicis, sed etiam a tragicis. Nostri autem antiqui usi sunt eo, non observata lege, nec uno genere custodito, sed praeterquam quod durissimos fecerunt, etiam alios longos, alios breviores inseruerunt, quorum est hic—

*Turdis edacibus dolos comparas amice.*

Item—

*Ferunt pulcras creterras aureasque lepistas.*

Et apud Naevium—

*Novem Iovis concordēs filiae sorores.*

<sup>1</sup> V. 2497, p. 1439, ed. Putsch ; p. 115, ed. Lennep.

<sup>2</sup> P. 2586, ed. Putsch ; Lib. III., cap. xviii., ed. Gaisford, whose text we have generally adopted. Victorinus has an incidental and not very intelligible remark on Saturnian Verse in p. 2591, ed. Putsch ; Lib. IV., cap. i., § 21, ed. Gaisford.

Videtur tamen e duorum versuum membris compositus, Dimetri et Quadrati. Constat autem pedibus sex et semipede. Nam primos tres pedes et semipedem habet ex parte prima Dimetri; reliquos vero tres pedes, qui sunt ultimi, habet a parte prima Quadrati tragici trochaici, ut—

*Cum victor Lemno classem Doricam appulisset.*

Est autem duabus primis syllabis longior ab Hendecasyllabo, nam uno pede in capite Hendecasyllabi posito, Saturnius versus fiet: cuius exemplum Metelli proposuerunt de Naevio, aliquotiens ab eo lacessiti, ita—

*Malum dabunt Metelli Naevio poetae.*

Nam *Malum dabunt Metelli* clauda pars Dimetri iambici est, dehinc *Naevio poetae* tribus Trochaeis constat, quod Phallicum<sup>1</sup> vocamus: nec quicquam oberit Trochaeo, quod suprema longa est quod semper in metris indifferenter, sicut superius diximus, ponitur. Tres Iambos cum syllaba et tres Trochaeos. Ergo erit prima pars (id est, *Malum dabunt Metelli*) talis, qualis est—*Adest celer Phaselus*, item, *Memphitides puellae*; sequens (*Naevio poetae*) talis ut est—*Bacche plaude Bacche*. Sane ut in Decasyllabo, primus pes incertus est, ita ut in hoc duc primi pedes variantur—

*Iam nunc vocet Camoenas quis novem sorores,*

qui ut terminus a Spondeo incipit. Quidam volunt hunc ferri sexies et recipere pedes septem, hoc est, Spondeum, Iambum, Pyrrhichium, Paria-  
mbum, Dactylum, Trochaicum, Anapaestum, e quibus est Thacomestus, et nasci a Trimetro Scazonte; alii vero omnes duodecim pedes admittere, neque semper eum, ut illi asserunt, nasci e Trimetro Scazonte. UNDE APUD OMNES GRAMMATICOS SUPER HOC ADHUC NON PARVA LIS EST.

ATILIUS FORTUNATIANUS<sup>2</sup> de Saturnio Versu.

De Saturnio versu dicendum est, quem nostri existimaverunt proprium esse Italicae regionis, sed falluntur. A Graecis enim varie et multis modis tractatus est, non solum a comicis, sed etiam a tragicis. Nostri autem antiqui (ut vere dicam, quod apparet) usi sunt eo, non observata lege, nec uno genere custodito inter se versus, sed praeterquam quod durissimos fecerunt, etiam alios breviores, alios longiores inseruerunt, ut vix invenerim apud Naevium, quos pro exemplo ponerem. Apud Euripidem et Callimachum inveni tale genus—

*Turdus edacibus dolos comparas amice.*

Apud Archilochum tale—

*Quem non rationis egentem vicit Archimedes.*

Et tertium genus—

*Consulto producit eum quo sit impudentior.*

Apud nostros autem in tabulis antiquis, quas triumphaturi duces in

<sup>1</sup> The common reading is *Phalaeicum*.

<sup>2</sup> P. 2679, ed. Putsch.; Pars. I., cap. viii., ed. Gaisford.

Capitolio fígebant victoriaeque suae titulum Saturniis versibus prosequébantur, talia reperi exempla. Ex Regilli tabula—

*Duello maguo dirimendo, regibus subigendis,*

qui est subsimilis ei, quem paulo ante posui—

*Consulto producit eum quo sit impudentior.*

In Acilii Glabronis tabula—

*Fundit fugat prosternit maximas legiones.*

Apud poetam Naevium hos repperi idoneos—

*Ferunt pulchras pateras aureas lepidas.<sup>1</sup>*

Et alio loco—

*Novem Iovis concordēs filiae sorores.*

Sed ex omnibus istis, qui sunt asperrimi et ad demonstrandum minime accommodati, optimus est, quem Metelli proposuerunt de Naevio, aliquoties ab eo versu laecessiti—

*Malum dabunt Metelli Naevio poetae.*

Hic enim Saturnius constat ex Hipponactei quadrati iambici posteriore commate et Phallico<sup>2</sup> metro. Hipponactei quadrati exemplum—

*Quid immerentibus nocēs? Quid invidēs amicis?*

Nam *Malum dabunt Metelli* simile est illi—*Quid invidēs amicis?* Cui detracta syllaba prima facit Phallicum metrum—*Invidēs amicis*, ex quibus compositus est hic Saturnius, ut sit par huic—

*Quid invidēs amicis? Invidēs amicis.*

Hoc modo—

*Malum dabunt Metelli Naevio poetae.*

Again, p. 2698,<sup>3</sup>—Saturnio metro primum in Italia usi; dictum autem a Saturnia urbe vetustissima Italiae. Et hic versus obscurus quibusdam videtur, quia passim et sine cura eo homines utebantur, maxime tamen triumphaturi in Capitolio tabulas huiusmodi versibus incidebant, id est sic—

*Summas opes qui regum regias refregit.*

Habet autem prima parte Iambicon dimetron catalecticon, in secunda Trochaicon dimetron brachycatalecticon, quod et Ithyphallicum diximus, ut:

*Dabunt malum Metelli Naevio poetae.*

Cetera [sc. metra] partim in Horatio recognoscēs, partim in archetypis auctorum libris, unde haec excerpsimus.

It will be seen that, while the authors of the above passages contradict

<sup>1</sup> There can be little doubt that *lepistas* is the true reading.

<sup>2</sup> The common reading is *Phalaecio*, and below *Phaluccion*.

<sup>3</sup> Pars II., cap. xxvii, ed. Gaisford.

each other and themselves in many particulars, there are others in which they exhibit a close correspondence. They all seem to agree—

1. That there was a distinctly defined species of verse called *Versus Saturnius* or *Metrum Saturnium*.

2. That it was a mistake to assert that this was purely a national Italian measure, for that it was well known to the Greeks, and frequently employed by them.

3. That the Saturnian Metre in its proper form consisted of an Iambic Dimeter Catalectic, followed by three Trochees, according to the following scheme:—

⊖ = | ⊖ — | ⊖ — | — || — ⊖ | — ⊖ | = ⊖

or, according to another view, which comes to the same thing, that it was an Iambic Trimeter Hypercatalectic,<sup>1</sup> with a Spondee invariably in the fourth place. Terentianus indeed affirms that originally the Saturnian metre was simply an Iambic Dimeter Catalectic, such as—

*Dabunt malum Metelli,*

and that the form in which the three Trochees were subjoined—

*Dabunt malum Metelli Naevio poetae*

was of later invention.

4. That the early Roman poets roughly catching up the mere rhythm (*rudem sonum secuti*) composed lines in imitation which were not merely harsh but altogether irregular and of different lengths.

We may further remark, that Victorinus concludes his observations by admitting that great difference of opinion prevailed among grammarians with regard to Saturnian Verse, that some alleged that seven different feet might be introduced, while others allowed any one of the twelve dissyllabic and trisyllabic feet to find a place.

Atilius curiously enough asserts that he could scarcely produce an example of Saturnian Verse from Naevius, although he afterwards quotes two, both of which are given by Victorinus.

The extreme uncertainty which prevailed with regard to the latitude allowed in the composition of this verse is sufficiently proved by the different specimens fabricated as examples by Atilius in imitation of various Greek measures.

If we refer to those grammarians who have mentioned the Saturnian measure in a more cursory manner, we shall not find our ideas become more clear, although most of them adopt the view of Terentianus. In the *Fragmentum de Metris*—ascribed in the collection of Putsch, to Censorinus—we read (p. 2727)—<sup>2</sup>

<sup>1</sup> So Diomedes, p. 512,—*Saturnium* in honorem dei Naevius invenit addita una syllaba ad Iambicum versum sic

*Summas opes qui regum regias refregit,*

huic si demas ultimam syllabam, erit Iambicus, de quo saepe memoratum est. In p. 476 he says that the *Palimbacchius* was also named *Latius* and *Saturnius*.

<sup>2</sup> Cap. II. § 11, ed. Gaisford.



## Numerus Saturnius—

*Magnum numerum triumphat hostibus devictis.*

Sunt qui hunc *Archebolion* vocant. Recipit pedem Spondeum, Iambum, Pyrrichium, Chorium, Dactylum, Brachysyllabum, Anapaestum.

Plotius de Metris, p. 2650.<sup>1</sup>—Ex hoc metro Trochaico scilicet et Iambico constat metrum Saturnium quod mixtum ideo nec inter species Iambicas posui nec inter Trochaicas. Constat autem ex Iambico dimetro catalectico Hipponactio amphicolo et tribus Trochaicis (l. *Trochaeis*), id est, Ithyphallico. Quo metro usi sunt Cyrides et Callimachus, et apud nos Naevius.

*De Metro Saturnio.*

*Saturnium* compositum vel mixtum ex Iambico metro et Trochaico, Iambico dimetro amphicolo Hipponactio catalectico, et Trochaico dimetro brachycatalectico Ithyphallico, hoc est, tribus Trochaeis, composuit Naevius hoc modo—

*Ferunt pulchras creterras,*

huc usque, Hipponactium amphicolum dimetrum catalecticum Iambicum est: nam quod sequitur Trochaicum dimetrum brachycatalectum Ithyphallicum, tale est—

*Aureas lepistas,*

novissima syllaba indifferens. Totus versus sic—

*Ferunt pulchras creterras aureas lepistas ;*

et—

*Malum dabunt Metelli Naevio poetae;*

et—

*Trahuntque siccas multas machinae carinas.*

So also Mallius Theodorus de Metris (cap. v., § 12, ed. Gaisford)—

Metrum Iambicum Saturnium habet Iambicum tetrametrum colobon et tres trochaeos. Huius exemplum—

*Merulae quod os vetustae mane dulce cantat ;*

where it is to be observed that he uses the term *Tetrameter* where other metrical writers employ *Dimeter*. (See above, p. 160). Lersch calls attention to the circumstance—which may, however, be accidental—that Mallius speaks of the *Metrum Iambicum Saturnium*, as if there were other *Metra Saturnia*, such as *Metrum Anapaesticum Saturnium*, and the like.

Exactly to the same effect are the words in the tract entitled, *Ars de Centum Metris*, which bears the name of Servius, p. 1825<sup>2</sup>—

*Saturnium* constat dimetro Iambico catalectico et Ithyphallico, ut est hoc—

*Isis pererrat orbem crinibus profusus.*

Servius, the commentator on Virgil, probably a person altogether different from the Servius just quoted, mentions Saturnian metre twice. In his note on *Faunike pedem* (G. I., 11), he quotes the passage from Varro given above; but his words, when expounding *versibus incomptis ludunt* (G. II., 385), are very remarkable:—*id est, carminibus Saturnio metro compositis. Quod ad rhythmum solum vulgares componere consueverunt.*

<sup>1</sup> Cap. V., § 13, 14, ed. Gaisf. d.

<sup>2</sup> Cap. IX., § 12, ed. Gaisford.

Acro, Porphyrio, and the scholiast of Cruquius, in their remarks on the passage in Horace, all agree in representing the *Saturnius Numerus* as the measure which the ancient Latins employed "sub rege Saturno"—thus throwing it back to the Mythic period.

Cicero, in the first Action against Verres (X., § 29), says, when addressing Metellus—*Nam hoc Verrem dicere aiebant, te non fato ut ceteros ex vestra familia, sed opera sua consulem factum*; on which we have a note of the scholiast who goes by the name of the Pseudo-Asconius (p. 140, ed. Orelli):—

*Dictum facite et contumeliose in Metellos antiquum Nævii est—*

*Fato Metelli Romae fiunt consules.*

*Cui tunc Metellus consul iratus versu responderat senario hypercatalecto, qui et Saturnius dicitur—*

*Dabunt malum Metelli Nævio poetae.*

De qua parodia subtiliter Cicero dixit—*Te non fato ut ceteros ex vestra familia*—where it will be observed that the line ascribed to Nævius is not a Saturnian Verse, but an Iambic Trimeter.

Lastly, Cicero, in his speech for Archias (XI., § 27)—*Decimus quidem Brutus, summus vir et imperator, Accii, amicissimi sui, carminibus templorum ac monumentorum aditus exornavit suorum*—on which we find the following note in the *Scholia Bobiensia* (p. 359, ed. Orelli):—*Hic Brutus Gallaeus fuit cognomento ob res in Hispania non minus strenue quam feliciter gestas. Eius etiam nomini . . . poetae tragici exstat liber, cuius plurimos versus, quos Saturnios appellaverunt, vestibulo templi Martis superscripsit Brutus.*

We may now pass on to the opinions of modern critics who, until a comparatively recent period, bestowed little attention on the matter; and, when they did advert to it, seem, generally speaking, to have acquiesced in the statements of Terentianus Maurus. Even the prince of English scholars, Bentley, had inquired so little into this subject, that he not only accepted the doctrine of Terentianus, that Saturnian Verse was borrowed from the Greek, but maintained that it was identical with the Asynartete Archilochian measure described by Hephaestio at the commencement of his xv. chapter (p. 91, ed. Gaisf.), consisting of an Anapaestic Dimeter Brachycatalectic followed by three Trochees, of which we have a specimen in its pure form in the lines—

|                           |  |                    |
|---------------------------|--|--------------------|
| Ἐρεω πολὺ Φίλταθ ἑταίρων  |  | τερΰσαι δ' ἀκούων, |
| Remeabat ab arce tyrannus |  | vultibus cruentis, |

and with a Spondee in the first place in—

*Quem non rationis egentem | vicit Archimedes,*

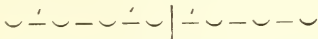
and even went so far as to assert—"The first that used Saturnian Verse among the Latins was Nævius, an old poet, before Ennius's time."<sup>2</sup>

Hermann, in his *Elementa Doctrinae Metricae*, published in the early part of the present century, entered much more fully into the question

<sup>1</sup> There is a small blank here in the MS., which Orelli proposes to fill up with the words *dicitur Accii*.

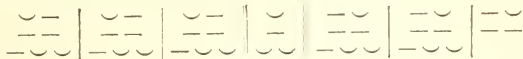
<sup>2</sup> Dissertation upon Phalaris. XI., p. 162, ed. 1817.

than any of his predecessors. He held that the Romans derived this measure from the Etruscans, and that it was employed by the Roman poets before they had become acquainted with the literature of the Greeks. After reviewing the leading passages in the old grammarians, quoted above, he arrives at the conclusion that Saturnian metre, in its pure form, might be represented by the following scheme:—



which, it will be observed, exactly accords with the views of Terentianus. Hermann, however, admitted that the early bards employed it under a rude form—(*metrum illud quum satis rudē ab antiquis vatibus et poetis fusum esset*)—and that the following licenses were indulged in freely:—

1. A Spondee was admitted in any place.
2. A Dactyl was admitted in any place, except the last.
3. The verse was Asynartete, that is, as already explained (p. 212), the last syllable of the first half of the verse might be long or short, at pleasure.
4. Not only was the verse Asynartete, but, contrary to the usage of the Greek poets in like cases, the last syllable of the first half of the line might, if considered long, be resolved. According to this view, the original scheme would be thus modified:—



He then proceeds to adjust, according to these views, the Chant of the *Fratres Arvales* (see above, p. 243); the Prophecies of *Marcus* (Liv. XXV., 12, *Macrob. S. I.*, 17); the "*Tabula Regilli*" (Liv. XL., 52); and the prophecy brought from Delphi in the time of the war against *Veii*, (Liv. V., 16), which he supposes was translated into Saturnian Verse by some of the earlier writers of Roman history. It appears to me evident, however, that *Hermann* regarded his "restorations" and arrangements of these ancient documents merely as an exercise of ingenuity, and did not himself seriously believe, and expect others to believe, that he had actually succeeded in exhibiting them under their primitive shape. He then undertakes—what might have been regarded as a more hopeful task—to examine and adjust the scattered remains of *Livius Andronicus* and *Naevius*, who were unquestionably distinguished as writers of Saturnian Verse. But, after a great display of learning, acuteness, and dexterity, he has serious misgivings as to the real amount of success achieved; for he winds up by the acknowledgment—*Nemo non videt, quam incerta dubitationisque plena res sit tam brevia, tamque corrupta fragmenta in numeros suos redigere.*

Niebuhr, deeply impressed with the truth of his own theory, that the materials for the early history of Rome had been derived from a series of old national ballads, was indefatigable in his search for poetry of this description, and confidently propounded the somewhat startling doctrine,

that the epitaphs<sup>1</sup> upon the tombs of the Scipios were ancient Naeniae, expressed in verse, and that this verse was, and could be no other than the ancient Saturnian. He proceeds to correct (?) the inscriptions, and to arrange them, so as to suit his own views.<sup>2</sup> His idea was caught up, and his example was followed by many of the leading scholars of the age, who, carrying out the principles of their master, seized upon every scrap of old Latin which could anywhere be found, and strove to torture what had previously been regarded as plain, honest, vigorous prose, into a shadowy semblance of halting verse. We have seen that the Chaunt of the Fratres Arvales had been subjected to this process by Hermann; he was followed by Grotefend and Klausen, each of whom, as might have been anticipated, gave a metrical version different from that of Hermann and of each other;<sup>3</sup> but this kind of absurdity reached a climax when the gibberish found in the MSS. of Varro (L. L. VII., § 26), as a fragment of the song of the Salii, and which stands in the edition of Müller as—

COZEVLODOIZESO; OMNIA VERO ADPATVLA COEMISSE  
IAMCVSIANES DVO MISCERVSES DVN IANVSVE  
VET POS MELIOS EVMRECVM . . . .

was gravely remodelled, so as to form what was considered to be an intelligible sentence, the words distributed into lines, the syllables properly accentuated, and the whole presented as an undoubted specimen of Saturnian Verse.

But although it has become the fashion to speak of various productions as couched in Saturnian Verse, as if this were an indisputable fact, few stop to inquire into the evidence for the numerous assumptions upon which this assertion rests, or to ascertain whether the scholars who use the term understand the same thing when they employ the same words. Let us then pursue the investigation, and for this purpose we shall confine ourselves to the epitaphs on the Scipios, because these have been pronounced, upon the

<sup>1</sup> That is Nos. 1, 3, 4, 5, as given above, p. 246-249.

<sup>2</sup> These views varied at different periods of his life; for the arrangement presented in his first edition differs somewhat from that given in the third.

<sup>3</sup> To give one example of the discordant views entertained by Niebuhr and some of his most distinguished followers, we may notice the inscription placed by T. Quinctius on the base of the statue of Jupiter, brought by him to Rome after the capture of Praeneste. The words upon this "Tabula," according to Livy (VI., 29), were—

*Jupiter atque Divi omnes hoc dederunt ut T. Quinctius dictator oppida novem coperet.*

Niebuhr, combining these with a passage in Festus (s.v. *Tridentem tertium*, p. 363, ed. Müll.), thus reproduces them in a metrical form—

Iúppiter átque Divi omnés hoc dedérunt  
Ut Titius Quinctius dictátor RománuS  
Oppida Nóvem diebús novem cáperet.

But K. O. Müller adjusts them "paullo aliter," to use the words of a German critic—

Iovis atque divoe conctoe hoc dederunt Tito  
Quinctio dictatori ut per dies novenos  
Novem urbes capsit atque  
Tum decumam Praenesten.

(See Gotting., *Gelehrte Anzeigen*, 1820, No. 138, p. 1375.)

highest authority, to be the most unquestionable specimens of Saturnian Verse.

1. The supposition of Niebuhr that these epitaphs are *Naeniae*, is not only unsupported by any evidence that such funeral songs were ever inscribed upon tombs, but is entirely, in the present case, at variance with all which we know regarding the ancient Roman dirges, which are represented as having been rude and frivolous wails, chaunted to the music of the flute by the hired mourning women (*Præficiae*)—a description altogether inapplicable to the simple dignity which characterize these epitaphs.

2. There is no external evidence that these epitaphs were written in any kind of verse. It is urged indeed by Niebuhr—

(1.) That the four short horizontal scores or hyphens, noticed above, as occurring in No. 1, indicate a division into lines; and—

(2.) That in the epitaph on Lucius and on the flamen, “there are as many lines as verses, which may be recognized with as much certainty from the great difference in the length of them, as the elegies on more recent monuments.”

But as far as No. 1 is concerned, the first part of the inscription, upon this view, becomes entirely impracticable; for the words preceding the first (—) are,

CORNELIVS LVCIVS SCIPIO BARBATVS GNAIVOD PATRE  
PROGNATVS FORTIS VIR SAPIENSQVE—

which he is obliged to cut up into two lines, and at the same time has resorted to the strong measure of throwing out the word PATRE altogether as an interpolation of the stone-cutter. Moreover, he does not in any way notice that a whole line and a-half of the inscription has been deliberately chiselled out at the commencement.

Again, if the sculptured lines in Nos. 3 and 4 indicate the division into verses, it is remarkable that, as far as No. 4 is concerned, neither Niebuhr himself, nor Müller, nor Hermann, have attempted to preserve these lines in their metrical arrangement.

3. It is, *à priori*, highly improbable, that if a metrical epitaph had been inscribed upon the tomb of the son of the elder Africanus (No. 4), Saturnian Verse would have been employed. By this time Greek versification had been introduced, and was viewed with favour, while Ennius, who first freely employed Greek metres, and who spoke with undisguised contempt of the rude measures of his predecessors, was, as is well known, the chosen friend of the Scipios, and his remains were allowed to rest in their family sepulchre.

4. While many distinguished scholars have assumed that three of these inscriptions (Nos. 1, 3, 4) are in Saturnian metre, they all differ from each other as to the division into verses, and as to the mode in which these verses are to be scanned; and all are obliged to have recourse to changes in the text. Niebuhr arranges 1, 3, 4, in lines,<sup>1</sup> and gives some hints as to the prosody of particular words, but he does not indicate his

<sup>1</sup> *History of Rome*, vol. i., third edition, notes 684, 685, 686, 687, pp. 253-255, of translations by Hare and Thirlwall, 1831.

views with regard to the structure of the verse. Elsewhere<sup>1</sup> he says that the real Saturnian Verse is quite different from that described by Terentianus, and that he intended to prove this in a distinct treatise. He then goes on to observe—"The pervading character of the Saturnian Verse is this, that it must consist of a fixed number of trisyllabic feet. Generally speaking, there are four of them, in which either Bacchics or Cretics interchange with Spondees. Sometimes the Cretics and sometimes the Bacchics predominate. When kept distinct, they have a very fine movement, but they are usually very much mingled together, so that it is difficult to make them out."

K. O. Müller has given an arrangement of No. 4 differing altogether from that of Niebuhr, and which he must therefore have scanned upon a different principle.

Dr. Donaldson, in his *Varronianus*, agrees nearly with Niebuhr in the arrangement of Nos. 1 and 3, but follows Müller in No. 4. His views, with regard to the metre, we shall give in his own words:—"It is, perhaps, not too much to say, that this metre, *which may be defined in its pure form as a brace of Trochaic Tripodiae, preceded by an Anacrusis*, is the most obvious and natural of all rhythmical intonations."

It is to be remarked, that the above account, as far as structure goes, is identical with that propounded by Terentianus and Hermann; according to the latter, the Saturnian Verse, in its pure form, is represented by the scheme—

— | — | — | — || — | — | — |

According to Dr. Donaldson, by—

— | — | — | — || — | — | — |

which comes to the same thing, although the rhythm, in the two cases, would be different.

Lastly, Hermann, who, as observed above, has a chapter on Saturnian Verse in his *Elementa Doctrinae Metricae*, but who, in that work, makes no allusion to the epitaphs on the Scipios; in the second edition of his *Epitome Doctrinae Metricae*, published at Leipsic in 1844, not long before his death, ranks these inscriptions among the most indisputable examples (*certissima*) of this measure. It is true that he extends still farther the ample latitude granted in his original work to the early Roman bards, and in fact his words imply that they were completely unfettered by the laws of prosody, but he still clings to the notion that their lines might be connected with the Greek metrical system—*Sic igitur composita fuerunt etiam Latinorum antiquissima carmina, ut aliquo quocumque modo numerum referrent Iambici dimetri catalectici, quem sequeretur Trochaeus dimeter brachycatalectus.*

If any importance can be attached to a name in a matter so intricate and doubtful, the opinion of Hermann, who combined great critical sagacity with profound scholarship, and who, during a long life of study,

<sup>1</sup> Niebuhr's *Lectures on the Origin of the Early History of Rome*, from the German of Dr. Isler, p. 11 of Dr. Schmitz's translation, and vol. i., p. 89, of the translations by Chepmell and Demmler.

had directed his attention specially to ancient metres, is deserving of the greatest respect and deference. We shall therefore give the three (1, 3, 4) inscriptions as arranged and accentuated by him, and, after having pointed out the violence to which we must resort before we can force them to accord "*aliquo quoeumque modo*" with the standard set up by himself, we shall leave the reader to draw his own inference. It must be remembered, that whatever license we admit with regard to resolved feet, although we may allow a Spondee, a Dactyl, or a Tribrach, to be substituted for the proper foot in any place, even the last, we can never introduce a Trochee into the first half of the line, nor an Iambus into the second half, without violating at once the natural principles and the artificial rules recognized in the structure of Iambic and Trochaic Verses. We have numbered the lines of the three inscriptions continuously for convenience in referring to them—

## 1.

*Epitaph on Scipio Barbatus, see above, p. 247.*

- (1.) Cornélius Lucius Scípio Barbatus
- (2.) Gnaevó patre prognatus fórtis vir sapiensque
- (3.) Cuiús forma virtuti párissuma fuit.
- (4.) Consúl censor aedilis qui fuit apud vos.
- (5.) Taurásiam Cesaunam Sámnumque cepit.
- (6.) Subgít omnem Lucanam óbsidesque abducit.

## 3.

*Epitaph on Lucius Scipio, son of Barbatus, see above, p. 248.*

- (7.) Hunc únun plurimí conséntiunt *Romani*
- (8.) *Romaé* bonorum optumúm fuisse virum
- (9.) Lucíum Scípióne m filíum Barbati,
- (10.) Consúl censor aedilis híc fuit *apud vos*.
- (11.) Hic cepit Corsicam Alériamque urbem.
- (12.) Dedit *dicavit* Tempestátibus aedem merito.

## 4.

*Epitaph on Publius Scipio, Flamen Dialis, see above, p. 249.*

- (13.) . . . . . qui ápicem insigne
- (14.) Dialís flaminis gessisti, mors perfécit,
- (15.) Tuá ut essent omnia brévia, honos, fama,
- (16.) Virtúsque gloria atque ingénium quibus si
- (17.) In lóna lieuisset tibi utier vita,
- (18.) Facile superasses glóriam maiorum
- (19.) Quaré lubens te in gremium Scípio recepit
- (20.) Terrá Publi prognatum Públio Corneli.

- (1.) We must pronounce the praenomen *Lucius* in this and in (9.) *Lucius*.
  - (2.) We must lengthen the last syllable in *patrē*, and pronounce *sapiens* as a dissyllable, *sapyens*.
  - (3.) We must lengthen the last syllable in *formā*, we must lengthen the first and third syllables in *pārissūma*, and write *fūvit*—at least I see no other way of scanning the line.
  - (4.) We must lengthen the last syllable in *censōr*, and the last syllable in *fuit*, or rather *fūvit*.
  - (5.) This line is unexceptionable, but it has been made so by adding the word *que* on conjecture.
  - (6.) We must lengthen the second syllable in *subigit*.
  - (7.) This line is unexceptionable, if we admit that the concluding word, *Romani*, has been correctly supplied.
  - (8.) To make up this line, a whole word, *Romae*, has been inserted without a shadow of authority; the *um* in *bonorum* is not elided; and the first syllable in *vīrum* is made long.
  - (9.) Here, as in line (1.), the second syllable in *Lucium* is lengthened.
  - (10.) The same remarks apply to this as to line (4.), with the addition, that the concluding words, *apud vos*, have been inserted upon conjecture.
  - (11.) The last syllable in *Corsicam* is not elided, and is considered long; and the *que* at the end of *Aleria* is also left without elision.
  - (12.) A whole word, *dicavit*, has been inserted here upon pure conjecture; and, even with this addition, the line appears to me most refractory.
  - (13.) There is not the slightest appearance in the original tablet of any portion of it having been broken off or obliterated; and it is obvious that nothing can be more unlikely than that a metrical inscription should have commenced in the middle of a line. It appears, moreover, from Hermann's accentuation, that he intended the first syllable of *āpicem* to be regarded as long.
  - (14.) This line, picked out in this manner, is unexceptionable.
  - (15.) As I gather from Hermann's accentuation, he intends the last syllable in *tuā* to be long, and not to be elided: *omnia* to be pronounced as a dissyllable, *omnya*; the first syllable in *brēvia* to be made long, and so also the first syllable in *hōnos*.
  - (16.) The second syllable in *ingēnium* must be lengthened.
  - (17.) The first syllable in *lūcnisset* and in *tibi* must be made long, and *utier* pronounced as a dissyllable, *utyer*.
  - (18.) Here the second syllable in *facile*, and the first in *sūperases*, must be lengthened.
  - (19.) We may scan this line, either by admitting a Dactyl in the third place, or by pronouncing *grēmum* as a dissyllable, *grēmum*.
  - (20.) The last syllable in *terrā* must be lengthened.
- Upon reviewing the result of this examination, we may well ask whether Streuber was in jest when he exclaims—
- “Quis est, qui nunc obloquatur Hermanno revocanti tam facile ad metrum vulgare versiculos, neglecto quidem accentu naturali, sed minime contorte, paucis tantum supplementis adiectis”—although a good deal is certainly implied in the expression—*neglecto quidem accentu naturali*. He speaks more plainly, however, in another passage—



Quid enim mirum, si versificatores isti ex libidine hiatu utebantur, syllabas in arsi producebant, breves pro longis usurpabant, longas in breves solvebant, et alia huiuscemodi, cum antiquioribus poetis Romanis omnem prosodiae et artis metricae licentiam dandam esse omnes uno ore consentiunt.

Hermann himself admits almost as much—

Sic igitur composita fuerunt etiam Latinorum antiquissima carmina, ut aliquo quocumque modo numerum referrent Iambici dimetri catalectici, quem sequeretur Trochaicus dimeter brachycatalectus, nec iusta mensura syllabarum observata, neque hiatu vitato, nec nullis admissis elisionibus, aliquando etiam Tribracho vel Dactylo in Trochaei locum recepto, idque in ipso ultimo pede (p. 221, Epit. D. M.)

It is remarkable that it should not have occurred to writers upon this subject that, if we take a verse which, in its pure form, is supposed to consist of three Iambi and a Catalectic syllable, followed by three Trochees, and if we allow—

1. The substitution of a Spondee for the proper foot in any place, even the last;

2. The resolution of either of the long syllables of the Spondee in any place, even the last;

3. The Catalectic syllable to be long or short, or even, if considered long, to be resolved into two short;

4. Elision to be admitted or dispensed with, as may suit our convenience;

5. A short vowel to be made long, when necessary;

6. A word to be inserted here and there upon a pinch—

there could be no difficulty in cutting up any page of Livy, Cicero, or Tacitus, into a system of unexceptionable Saturnians; and this is what Hermann, misled, probably, by Atilius Fortunatianus, has actually done in the case of the *Tabula Regilli* (Liv. XL., 52).<sup>1</sup> Niebuhr himself, if we can trust to the reports published of his lectures, repudiated the notion that Saturnian Verse had any connection with Greek metres.

“The ancient Romans, before they adopted the Greek poetic system, made use of the Saturnian Verse. Horace says of it,—

. . . . . horridus ille  
*Defluxit numerus Saturnius,* . . .

and several old grammarians have given accounts of it. Atilius Fortunatianus, and others among them, who knew nothing about its structure, stuck to a couple of verses which had been preserved, particularly to the following, in which, according to the views which then prevailed, a hypercatalectical Senarius makes its appearance—

*Malum dabunt Metelli Naevio poetae.*

Terentianus Maurus, who belongs to the end of the third century, spoke of it when treating of the Anacreontic Verse, because the first division of the Saturnian bears some resemblance to it. But the real Saturnian Verse is quite a different one, which I intend shortly to prove in a detailed

<sup>1</sup> Hermann, in his larger work (1816), calls this—“Memorable Saturnii carminis exemplum;” but in the second ed. of his *Epitome* (1844) fairly gives it up—“Abstineo manum a *Tabula Regilli*, quam Livius XL. 52, exhibuit, quoniam nimis corrupta scriptura est, quam ut sine melioribus libris videatur restitui posse.”

treatise. It has many forms, and is altogether distinct from Greek metres. The Latin term for Rhythmus, which in later times only was applied to Greek metres, is *Numeri*. But the Greek metre is based on music and quantity; while in theirs, the Romans really *counted*, the syllables being little measured, or rather, not at all: a certain degree of rhythm was, however, kept. Our ancestors, in the same way, had no idea of short and long syllables in the Greek manner; and in the Old Latin Church hymns, likewise, short syllables are made long, and *vice versa*. Plautus and Terence, also, in their Iambic and Trochaic verses, really observed the rhythmical measure only, and not the quantity. This is the case with all northern people;" and then he goes on, as appears to me, with great inconsistency, to speak in the words quoted above (p. 304) of the Saturnian Verse as made up of Bacchics, Cretics, and Spondees,—thus carrying us back again to the idea of Greek metres.

What, then, are the conclusions which we are justified in forming with regard to this much perplexed question? They may be briefly stated as follows:—

1. That the Romans had national poetry, more or less rude, before they became acquainted with Greek literature, is indisputable.

2. That this poetry was expressed in what, in the age of Cicero, were called Saturnian Verses, seems to be equally certain.

3. There is no evidence, in so far as we can appeal to the testimony of the classical writers, to support the supposition that the terms *Saturnii Versus*, as used by Varro, and *Saturnius Numerus*, as employed by Horace, were confined to one single species of verse. On the contrary, it is highly probable that the old ballads of Rome, as of our own and other countries, were composed in a variety of measures. This opinion is distinctly expressed by Niebuhr, who, when quoting what he regards as the "verses" of the *Lex horrendi carminis* found in Liv. I., 26—

Duúmvíri pérduellíonem iúdicent.  
Sì a duúmvíris provocárit  
Provocátíone certáto;  
Sì víncent, caput óbnúbíto;  
Infélici árbore réste suspéndíto:  
Vérberato íntra vel éxtra pomoérum—

remarks, "Livy has here preserved a fragment of the poem," in the lyrical numbers of the old Roman verse," and adds in his note, "The description of the nature of the old Roman versification, and of the great variety of its lyrical metres, which continued in use down to the middle of the seventh century of the City, and were carried to a high pitch of perfection—I reserve, until I publish a chapter of an ancient grammarian on the Saturnian Verse, which settles the question."<sup>2</sup>

<sup>1</sup> The epopee which, according to the supposition of Niebuhr, included Tullus, the story of the Horatii, and the destruction of Alba.

<sup>2</sup> Niebuhr did not live to fulfil the promise given here and elsewhere. "The chapter of an ancient grammarian" here alluded to is understood to be the fragment of Charisius, afterwards published from the Neapolitan MS. by Schneidewin (Gotting., 1841), but which, after all, throws no new light upon the subject.

4. Hence, even if we have plausible grounds for believing that some given specimen of old Latin is couched in Saturnian Verse, we have no right to take it for granted that it must be expressed in that one particular species of Saturnian Verse with which we suppose ourselves to be acquainted.

5. The grammarians of the Empire, having found one or two scattered lines ascribed to Naevius, which they conceived might be scanned according to the laws of Greek versification, and knowing that the great work of Naevius was written in Saturnian Verses, rushed to the conclusion that the Romans had borrowed the Saturnian measure from the Greeks, and that these lines exhibited the model upon which they were constructed. But the assertion was scarcely hazarded ere they found themselves involved in inextricable confusion. They had the greatest difficulty in finding examples, and such as could be procured proved altogether refractory. Hence the numerous inconsistent forms proposed by them for this Protean verse; hence their contradictions of each other and of themselves; hence the complaints of the rudeness of the early Roman bards, whose lines, sometimes too long and sometimes too short, could not be made to correspond with the imaginary standard set up; hence the extorted acknowledgment that the whole subject was involved in obscurity and doubt,<sup>1</sup> and hence the desperate expedient of admitting all dissyllabic and trisyllabic feet without distinction. Indeed, Terentianus at the outset is obliged to allow, that the early Roman poets in copying the Greek measure could be regarded as having only *rudem sonum secuti*, that is, as having merely caught up a rough notion of the rhythm, an admission which in reality amounts to an unconditional surrender of his position, since it implies that it was impossible to scan these ancient lines according to the received laws of prosody. Hence, whatever may be the character of Saturnian Verses, we must entirely dismiss the idea that they are in any way connected with or subject to the laws of the Greek metrical system.

6. We believe that the early Roman bards, in their Saturnian Verses, never advanced beyond the first stage in poetical composition, when lines are formed and modulated by the ear alone, which, in all nations, acknowledges the pleasing effect produced by certain cadences, and by the recurrence of certain combinations of sound at regular intervals. The second stage, in which these pleasing effects are analyzed, and the combinations which produce the most pleasing effects ascertained and defined, and rules deduced by observing which similar effects may be produced with certainty, they never reached; for as soon as their literature began to receive development, they adopted the metrical system of another country, that system which the Greeks had, in a long course of ages, and during centuries of high mental cultivation, elaborated and brought to perfection. What Quintilian says upon this matter is well worthy of being remembered (IX., iv., 114):—

<sup>1</sup> We must remind the reader of the expressions of Victorinus in the passage already quoted—*Nostri antiqui usi sunt eo non observata lege nec uno genere custodito, sed praeterquam quod durissimos fecerunt, etiam alios longos, alios breviores inseruerunt*—and his concluding words, *Unde apud omnes grammaticos super hoc adhuc non parva lis est.*

—— poema nemo dubitaverit imperito quodam initio fustum, et aurium mensura, et similiter decurrentium spatiorum observatione esse generatum; mox in eo repertos pedes . . . ante enim carmen ortum est quam observatio carminis, ideoque illud

—— Fauni vatesque canebant.

To this we may add the remarkable observation of Servius in his note on the words *Versibus incomtis*, in Virg. G. II., 385:—

Nec non Ausonii, Troia gens missa, coloni  
Versibus incôm̄tis ludunt risuque soluto.

"Id est carminibus Saturnio metro compositis, quod ad rhythmum solum componere vulgares consueverunt." It is curious that Hermann, after he had endeavoured to arrange the chaunt of the Fratres Arvales, should quote both of the above passages as applicable to the case he had been considering, and yet, with the truth before him, should go on pertinaciously struggling to force the prophecies of Marcius and historical inscriptions into accordance with the laws of Greek verse. In the second edition of his *Epitome Doctrinae Metricae*, in which he must be regarded as expressing the deliberate opinions formed during a long life of study, in addition to the passages already quoted, we find the following:—

"Quia veterrimi satis habuisse videntur, si versus aliquo modo his numeris (*i.e.*, the Saturnian of Terentianus Maurus) similes esse viderentur. Pronuntiant illi verba sic, ut in quotidiano sermone consueverunt, includuntque etiam numero eo qui illius sermonis proprius est, hoc est vel iambico vel trochaico, idque sic, ut fere numerent magis syllabas quam ponderent."

7. Since, therefore, all the most able scholars who have closely investigated the character of Saturnian Verse have been obliged—some of them with great reluctance—to acknowledge that it has no connection with Greek metres, and cannot, without manifest violence, be scanned according to the laws of Prosody observed by the later Roman poets, but depended for its effect upon the rhythm resulting from the pronunciation of a certain number of syllables in a certain cadence; since, moreover, we know absolutely nothing of the ordinary pronunciation and accentuation of Latin words independent of their quantity as deduced from the works of the poets; and since we possess no unquestionable specimen of an ancient composition in Saturnian measure, divided into lines, it seems to follow that we have no data whatever which might enable us to form an idea or express an opinion with regard to the nature of these primitive Italian rhythms.

8. It will be urged that we ought to make an exception in favour of that rhythm which results from pronouncing such a line as—

Malúm dabúnt Metélli Náevio poétae,

according to the rules of quantity as observed in later times, and the

<sup>1</sup> If I understand the meaning of this expression aright, it is entirely incompatible with the idea of *resolved feet*, which result from "weighing" syllables instead of "counting" them, and therefore renders nugatory the system proposed by Hermann himself.

rather because the rhythm in question may fairly be said to be naturally pleasing. Lord Macaulay has pointed out that it is to be found in the poem of the "Cid," and in the lay of the Niebelungs, and that it may at once be recognized in our own nursery rhyme—

The Quéén was ín her chámber éating bréad and hóney ;

but the evidence to prove that this was really one of the Saturnian rhythms is very feeble. It is a most suspicious circumstance that Atilius, who speaks as if he had consulted the work of Naevius for the express purpose, should state that the measures of that poet were so irregular that he could scarcely find any examples to suit his purpose, and eventually gives one, which is adduced by Victorinus also:—

Novem Iovis concordēs filiae sorores ;

and another, also found in Victorinus, but not ascribed by him to Naevius:—

Ferunt pulchras cretērras aureas lepistas.<sup>1</sup>

It must appear very strange, that if the great work of Naevius was really composed in a rhythm which even "aliquo quocunque modo" resembled that described by Terentianus and his followers, the grammarian should have with difficulty (*vix*) been able to discover a single line which he could quote in illustration.

As to the favourite example—

Malum dabunt Metelli Naevio poetae,

which certainly presents the Saturnian Verse of the grammarians in a polished and perfectly pure form,<sup>2</sup> I quite agree with Lersch, in thinking that both it and the well-moulded comic Iambic Trimeter by which it is accompanied—

Fato Metelli Romae fiunt consules,

belong to an age subsequent to that of Cicero, and were fabricated to explain his allusion (see above, p. 300) to the unlucky lampoon which cost Naevius so dear.

<sup>1</sup> So the line is given, and probably correctly, by Plotius, p. 2650. Victorinus presents it as—

Ferunt pulchras cretērras, aureasque lepistas ;

And Atilius—

Ferunt pulcras pateras, aureas, lepidas ;

but neither of these forms would suit.

<sup>2</sup> Lord Macaulay says—"The most perfect Saturnian line which has been preserved was the work, not of a professional artist, but of an amateur." I wonder that this very circumstance did not excite his suspicions. Nothing could have been less in accordance with old Roman feelings than for the haughty Metelli to have engaged in a war of epigrams with their humble antagonist.

There still remains the epitaph on Naevius preserved by Aulus Gellius, who tells us that it was written by the poet himself—

Mortalis immortalis flere si foret fas  
 Flerent divae Camoenae Naevium poetam  
 Itaque postquam est Orcino traditus thesauro  
 Obliti sunt Romae loquier Latina lingua.

The difficulty in respect to these lines, supposing them to be genuine, is that they are *too good*. When we remember that Naevius was strictly the contemporary of Lucius Scipio, son of Barbatus, and compare the language as it appears in the above verses with that in the inscription on the tomb, we must feel convinced, either that the epitaph on Naevius was the work of a later hand, or that it had undergone so many changes before it assumed its present aspect, that it cannot be received in evidence. Indeed, the numerous variations in the MSS., both as to the words and their arrangement, prove that it must have been frequently tampered with.

### TABLE I.

CATALOGUE OF THE DIFFERENT SPECIES AND VARIETIES OF VERSE FOUND IN THE CLASSICAL POETS, AND OF THEIR COMBINATIONS WITH EACH OTHER.

A. *Acatalectic*; B. *Brachycatalectic*; C. *Catalectic*; II. *Hypercatalectic*.

The small numbers refer to the pages where each species is described.

|                                     |     |                                    |     |
|-------------------------------------|-----|------------------------------------|-----|
| i. Dactylic Hexameter A,            | 161 | xxiv. Iambic Dimeter A,            | 197 |
| ii. Dactylic Pentameter A,          | 170 | xxv. Iambic Dimeter H,             | 198 |
| iii. Dactylic Tetrameter A,         | 175 | xxvi. Iambic Dimeter C,            | 198 |
| iv. Dactylic Trimeter C,            | 177 | xxvii. Iambic Tetrameter C,        | 199 |
| v. Dactylic Trimeter II,            | 176 | xxviii. Trochaic Tetrameter C,     | 200 |
| vi. Dactylic Trimeter with a base,  | 176 | xxix. Trochaic Dimeter C,          | 201 |
| vii. Dactylic Dimeter A,            | 177 |                                    |     |
| viii. Choriambic Tetrameter A,      | 178 | <i>Mixed Verses.</i>               |     |
| ix. Choriambic Trimeter A,          | 178 | xxx. Greater Archilochian,         | 202 |
| x. Choriambic Dimeter A,            | 179 | xxxi. Alcaic Decasyllabic,         | 203 |
| xi. Choriambic Dimeter C,           | 180 | xxxii. Phalaecean Hendecasyllabic, | 203 |
| xii. Epichoriambic Trimeter C,      | 182 | xxxiii. Pseudo-Phalaecean,         | 204 |
| xiii. Epichoriambic Tetrameter C,   | 186 | xxxiv. Choriambico-Trochaic Tetra- |     |
| xiv. Aristophanic Choriambic Di-    |     | meter B,                           | 204 |
| meter C,                            | 186 | xxxv. Alcaic Hendecasyllabic,      | 205 |
| xv. Anapaestic Dimeter A,           | 187 | xxxvi. Alcaic Enneasyllabic,       | 205 |
| xvi. Anapaestic Dimeter C,          | 188 |                                    |     |
| xvii. Anapaestic Monometer A,       | 189 | <i>Asynartete Verses.</i>          |     |
| xviii. Ionic a maiore Tetrameter B, | 189 | xxxvii. Elegiambic, No. 1,         | 212 |
| xix. Ionic a minore Tetrameter A,   | 190 | xxxviii. Elegiambic, No. 2,        | 213 |
| xx. Iambic Trimeter A,              | 191 | xxxix. Priapeian,                  | 213 |
| xxi. Iambic Trimeter Scazon,        | 195 |                                    |     |
| xxii. Comic Iambic Trimeter,        | 196 | <i>Polyschematistic Verses.</i>    |     |
| xxiii. Iambic Trimeter C,           | 197 | xl. Galliambic,                    | 215 |

## COMBINATIONS OF THE ABOVE.

1. *Carmina Dicola Distropha.*

- xli. Metrum Elegiacum, composed of i. and ii.
- xlii. Metrum Alemanium primum, i. followed by iii.
- xliii. Metrum Archilochium primum, i. followed by iv.
- xliv. Metrum Pythiambicum primum, i. and xxiv.
- xlv. Metrum Pythiambicum secundum, i. and xx.
- xlvi. Metrum Archilochium secundum, i. and xxxviii.
- xlvii. Metrum Alemanium secundum, iii. and iv.
- xlviii. Metrum Asclepiadeum secundum, x. and ix.<sup>1</sup>
- xlix. Metrum Sapphicum minus, xiv. and xiii.
- l. Metrum Anapaesticum Tragicum, xv. and xvii. (and sometimes xvi.)<sup>2</sup>
- li. Metrum Iambicum secundum, xx. and xxiv.
- lii. Metrum Archilochium tertium, xx. and xxxvii.
- liii. Metrum Iambicum tertium, xxi. and xxiv.
- liv. Metrum Trochaicum secundum, xxviii. and xx.<sup>3</sup>
- lv. Metrum Trochaicum tertium, xxix. and xxiii.
- lvi. Metrum Archilochium quartum, xxx. and xxiii.

2. *Carmina Dicola Tristropha.*

- lvii. Metrum Anapaesticum secundum, xv.; xv.; and vii.

3. *Carmina Dicola Tetrostropa.*

- lviii. Metrum Asclepiadeum tertium, ix.; ix.; ix.; and x.
- lix. Metrum Glyconium, x.; x.; x.; and xi.
- lx. Metrum Sapphicum, xii.; xii.; xii.; and vii.
- lxi. Metrum Trochaicum quartum, xxvi.; xxvi.; xxvi.; and xxxiv. (See p. 199.)

4. *Carmina Dicola Pentastropha.*

- lxii. Metrum Glyconium secundum, x.; x.; x.; x.; and xi.

5. *Carmina Tricola Tristropha.*

Some rank in this class the metres of Hor. Epod. xi. and xiii. by considering the two members of the Asynartetes as separate verses. According to the usual arrangement, the former belongs to lii. and the latter to xlvi.

6. *Carmina Tricola Tetrostropa.*

- lxiii. Metrum Asclepiadeum quartum, ix.; ix.; xi.; x.
- lxiv. Metrum Alcaicum, xxxv.; xxxv.; xxxvi.; xxxi.

<sup>1</sup> The Metrum Asclepiadeum primum is ix. in a system by itself.

<sup>2</sup> Observe, however, that the Anapaestic Monometers and Paeoniacs do not recur at regular intervals.

<sup>3</sup> The Metrum Trochaicum primum is xxviii., in a system by itself.

## TABLE II.

CATALOGUE OF THE WORKS OF THE LATIN CLASSIC POETS (EXCEPTING THE  
DRAMATIC WRITERS), WITH REFERENCES TO TABLE I., POINTING OUT THE  
METRE IN WHICH EACH PIECE IS COMPOSED.

|                                          |                            |                                          |               |
|------------------------------------------|----------------------------|------------------------------------------|---------------|
| LUCRETIIUS, <i>De rerum natura Libri</i> |                            |                                          |               |
| <i>sex,</i>                              | i.                         | Od. Lib. i. 3, 13, 19, 36,               | } xlviii.     |
| CATULLUS, Carm. 1, 2, 3,                 | } xxxii.                   | Od. Lib. iii. 9, 15, 19, 24,             |               |
| 5, 6, 7, 9, 10, 12, 13, 14,              |                            | 25, 28; Lib. iv. 1, 3,                   | } lvi.        |
| 15, 16, 21, 23, 24, 26, 27,              |                            | Od. Lib. i. 4,                           |               |
| 28, 32, 33, 35, 36, 38, 40,              |                            | Od. Lib. i. 5, 14, 21, 23;               | } lxiii.      |
| 41, 42, 43, 45, 46, 47, 48,              |                            | Od. Lib. iii. 7, 13; Lib.                |               |
| 49, 50, 53, 54, 56, 57, 58,              | iv. 13,                    | } lviii.                                 |               |
| Carm. 55,                                | Od. Lib. i. 6, 15, 24, 33; |                                          |               |
|                                          | Od. Lib. ii. 12,           |                                          |               |
|                                          | xxxiii.                    | Od. Lib. iii. 10, 16; Lib.               | } lvi.        |
|                                          | and                        | iv. 5, 12,                               |               |
| Carm. 4, 20, 29, 52,                     | xx.                        | Od. Lib. i. 7, 28; Epod. 12,             | xlii.         |
| Carm. 8, 22, 31, 37, 39, 44,             | } xxi.                     | Od. Lib. i. 8,                           | } xlix.       |
| 59, 60,                                  |                            | Od. Lib. i. 9, 16, 17, 26,               |               |
| Carm. 11, 51,                            | lx.                        | 27, 29, 31, 34, 35, 37,                  | } lxiv.       |
| Carm. 17, 18, 19,                        | xxxix.                     | Od. Lib. ii. 1, 3, 5, 7, 9,              |               |
| Carm. 25,                                | xxvii.                     | 11, 13, 14, 15, 17, 19, 20,              |               |
| Carm. 30,                                | viii.                      | Od. Lib. iii. 1, 2, 3, 4, 5, 6,          | } lxiv.       |
| Carm. 34,                                | lix.                       | 17, 21, 23, 26, 29,                      |               |
| Carm. 61,                                | lxii.                      | Od. Lib. iv. 4, 9, 14, 15,               | } viii.       |
| Carm. 62, 64,                            | i.                         | Od. Lib. i. 11, 18; Lib. iv. 10,         |               |
| Carm. 63,                                | xi.                        | Od. Lib. ii. 18,                         | lv.           |
| Carm. 65...116,                          | xli.                       | Od. Lib. iii. 12,                        | xix.          |
| The different pieces are numbered as     |                            | Od. Lib. iv. 7,                          | xlili.        |
| they stand in the edition of Doering.    |                            | Epod. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,     | li.           |
| VIRGILIUS, <i>Bucolica, Georgica,</i>    |                            | Epod. 11,                                | lii.          |
| <i>Æneis; (Ciris), (Culex).</i>          |                            | Epod. 13,                                | xli.          |
| <i>(Moretum),</i>                        |                            | Epod. 14, 15,                            | xliv.         |
| <i>(Copa), (Catalect.), 1, 6, 9,</i>     |                            | Epod. 16,                                | xlv.          |
| 10, 11, 12, 13, 14,                      |                            | Epod. 17,                                | xx.           |
| <i>(Catalect.), 2, 7,</i>                |                            | TIBULLUS, <i>Eleg. Lib. iv.,</i>         | xli.          |
| <i>(Catalect.), 3, 4, 8,</i>             |                            | PROPERTIUS, <i>Eleg. Lib. iv.,</i>       | xli.          |
| <i>(Catalect.), 5,</i>                   |                            | OVIDIUS, <i>Met. Halieut. frag.</i>      | i.            |
| HORATIUS, <i>Satiræ, Epistolæ,</i>       |                            | In ceteris operibus,                     | xli.          |
| <i>Ars Poetica,</i>                      |                            | <i>Gallus,</i>                           |               |
| Od. Lib. i. 1; Lib. iii. 30;             |                            | <i>Pedro Albinovanus, Elegiæ tres,</i>   | xli.          |
| Lib. iv. 8,                              |                            | <i>Publius Syrus, Sent.,</i>             | xx. et xxvii. |
| Od. Lib. i. 2, 10, 12, 20, 22,           |                            | <i>Marcus Manilius, Astronomi-</i>       | } i.          |
| 25, 50, 32, 38,                          |                            | con Libri quinque,                       |               |
| Od. Lib. ii. 2, 4, 6, 8, 10, 16,         |                            | <i>Gratius Faliscus, Cyneg. Lib.</i>     | i.            |
| Od. Lib. iii. 8, 11, 14, 18,             |                            | <i>Aulus Sabinus, Epistolæ tres,</i>     | xli.          |
| 20, 22, 27,                              |                            | <i>Caesar Germanicus,</i>                | i.            |
| Od. Lib. iv. 2, 6, 11, <i>Car-</i>       |                            | PHAEDRUS,                                | xxii.         |
| <i>men Secul.</i>                        |                            | SILIUS ITALICUS, <i>Pun. Lib. xvii.,</i> | i.            |



|                                                                                                                                                                                                                                                                                                                                                                                          |        |                                                                                                                                               |          |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|-----------------------------------------------------------------------------------------------------------------------------------------------|----------|
| PERSIUS, In Praefatione Satir.                                                                                                                                                                                                                                                                                                                                                           | xxi.   | Epig. 30, 96, 146. Ephemeris, 2, 4. Epist. 4.                                                                                                 |          |
| Satirae sex,                                                                                                                                                                                                                                                                                                                                                                             | i.     | a vers. 71, ad vers. 81.                                                                                                                      | xxiv.    |
| LUCANUS, Pharsaliae Libri decem.                                                                                                                                                                                                                                                                                                                                                         | i.     | Epist. 16. Eidyll. 13, tres vers. sub. fin.                                                                                                   |          |
| IEUVNALIS, Satirae Sexdecim,                                                                                                                                                                                                                                                                                                                                                             | i.     | Epig. 48, 67, 116, 117, 140, 142, 143. Ephemeris, 5.                                                                                          |          |
| MARTIALIS, Epig. Lib. i., 1, 11, 67, 78, 85, 90, 97, 114; ii. 11, 17, 57, 65, 74; iii. 7, 20, 22, 25, 41, 47, 58, 64, 82, 93; iv. 17, 37, 61, 65, 70, 82; v. 3, 14, 18, 27, 29, 36, 38, 42, 52, 55; vi. 26, 39, 74; vii. 7, 20, 26; viii. 10, 19, 44, 61; ix. 2, 7, 28, 34, 76, 99; x. 3, 5, 22, 30, 62, 74, 92, 100; xi. 62, 81, 99, 101; xii. 10, 13, 32, 51, 57, 65, 82, 88; xii. 61, | xxi.   | Parentalia, 17, vers. 1. Profess. 15. Epitaph. 29. Lud. S. S. Prol. et Sent. S. S. 2. Epist. 6, vers. 6, 7. Epist. 7, vers. 20-23. Epist. 21, | xx.      |
| Lib. i. 50; iii. 14; ix. 78,                                                                                                                                                                                                                                                                                                                                                             | li.    | Epig. 51,                                                                                                                                     | liv.     |
| Lib. i. 54; ii. 73; iv. 90; vi. 61; vii. 98,                                                                                                                                                                                                                                                                                                                                             | i.     | Epig. 78. Parentalia, 28.                                                                                                                     | v.       |
| Lib. i. 62,                                                                                                                                                                                                                                                                                                                                                                              | liii.  | Epig. 128. Epist. 7, vers. 19.                                                                                                                | xxi.     |
| Lib. iii. 29,                                                                                                                                                                                                                                                                                                                                                                            | xviii. | Ephemeris, 1. Profess. 7, 8.                                                                                                                  | lx.      |
| Lib. vi. 12; xi. 78,                                                                                                                                                                                                                                                                                                                                                                     | xx.    | Parentalia, 17, a vers. 2, ad fin.                                                                                                            | vi.      |
| Cetera Martialis Epigrammata Metrum.                                                                                                                                                                                                                                                                                                                                                     |        | Parentalia, 25,                                                                                                                               | xlvi.    |
| vel xxxii. vel xli. exhibent.                                                                                                                                                                                                                                                                                                                                                            |        | Parentalia, 26, Eidyll. 6,                                                                                                                    | xlvi.    |
| PETRONIUS ARBITER, Satyr. c. 5,                                                                                                                                                                                                                                                                                                                                                          | xxi.   | carm. 3.                                                                                                                                      | xlvi.    |
| Satyr. c. 15, 79, 93, 109,                                                                                                                                                                                                                                                                                                                                                               | xxxii. | Parentalia, 27. <sup>1</sup>                                                                                                                  |          |
| Satyr. c. 132,                                                                                                                                                                                                                                                                                                                                                                           | xviii. | Profess. 6,                                                                                                                                   | xvii.    |
| Satyr. Inter Fragmenta,                                                                                                                                                                                                                                                                                                                                                                  | xxvi.  | Profess. 10,                                                                                                                                  | iv.      |
| In aliis locis, vel i. vel xli.                                                                                                                                                                                                                                                                                                                                                          |        | Profess. 11. Sept. Sap. Sent. 5. Eidyll. 6, carm. 2.                                                                                          | xxviii.  |
| VALERIUS FLACCUS, Argonauticon, Libri octo,                                                                                                                                                                                                                                                                                                                                              | i.     | Eclog. 18,                                                                                                                                    |          |
| STATIUS, Silv. Lib. i. 6; ii. 7;                                                                                                                                                                                                                                                                                                                                                         | xxxii. | Profess. 19,                                                                                                                                  | xlv.     |
| iv. 3, 9,                                                                                                                                                                                                                                                                                                                                                                                | lxiv.  | Profess. 21,                                                                                                                                  | lvii.    |
| Silv. Lib. iv. 5,                                                                                                                                                                                                                                                                                                                                                                        | lx.    | Sep. Sap. Sent. 3. Epist. 7,                                                                                                                  | ix.      |
| Silv. Lib. iv. 7,                                                                                                                                                                                                                                                                                                                                                                        | i.     | a vers. 36, ad fin.                                                                                                                           |          |
| In ceteris operibus,                                                                                                                                                                                                                                                                                                                                                                     |        | Sep. Sap. Sent. 4. Epist. 4,                                                                                                                  |          |
| SULPITIUS, Satira,                                                                                                                                                                                                                                                                                                                                                                       | i.     | a vers. 82, ad fin. Epist. 11. Praefat. 3.                                                                                                    | xxxii.   |
| AUSONIUS, Epig. i. et plurimis aliis locis,                                                                                                                                                                                                                                                                                                                                              | i.     | Sept. Sap. Sent. 6. Eidyll. 7, carm. 2,                                                                                                       | xxxiv.   |
| Epig. 2, et plurimis aliis locis,                                                                                                                                                                                                                                                                                                                                                        | xli.   | Sept. Sap. Sent. 7,                                                                                                                           | ii.      |
| Epig. 17, 25, 26, 50, 68,                                                                                                                                                                                                                                                                                                                                                                | li.    | Epist. 3, 10,                                                                                                                                 | xliv.    |
| Parentalia, 13. Profess. 2,                                                                                                                                                                                                                                                                                                                                                              |        | CLAUDIUS, Carm. 1, et aliis plurimis,                                                                                                         | i.       |
| 4, 5, 26. Epistolae, 15, 22,                                                                                                                                                                                                                                                                                                                                                             |        | Carm. 2, et aliis plurimis,                                                                                                                   | xli.     |
|                                                                                                                                                                                                                                                                                                                                                                                          |        | In Nupt. Hon. Aug. et, Mar. Fescenn.                                                                                                          | 1, xxxv. |
|                                                                                                                                                                                                                                                                                                                                                                                          |        | ...                                                                                                                                           | 2, lxi.  |
|                                                                                                                                                                                                                                                                                                                                                                                          |        | ...                                                                                                                                           | 3, xv.   |
|                                                                                                                                                                                                                                                                                                                                                                                          |        | ...                                                                                                                                           | 4, ix.   |

<sup>1</sup> This little piece is composed in *PERMUTATE VELLE*, and consists of an unbroken succession of short syllables:—

Et amita Veneria properiter obit  
Cui brevia mela modifica recino  
Cinis uti placidula supera vigeat  
Loca tacita celeripes adeat Erebi.

The first and fourth lines are Tetrameters Catalectic; the second and third, Tetrameters Brachycatalectic.

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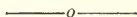
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